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ENGLISH SILVER

Seven Centuries of
English Domestic Silver
exhibited at the

ROYAL ONTARIO MUSEUM

January 14 to March 10, 1958

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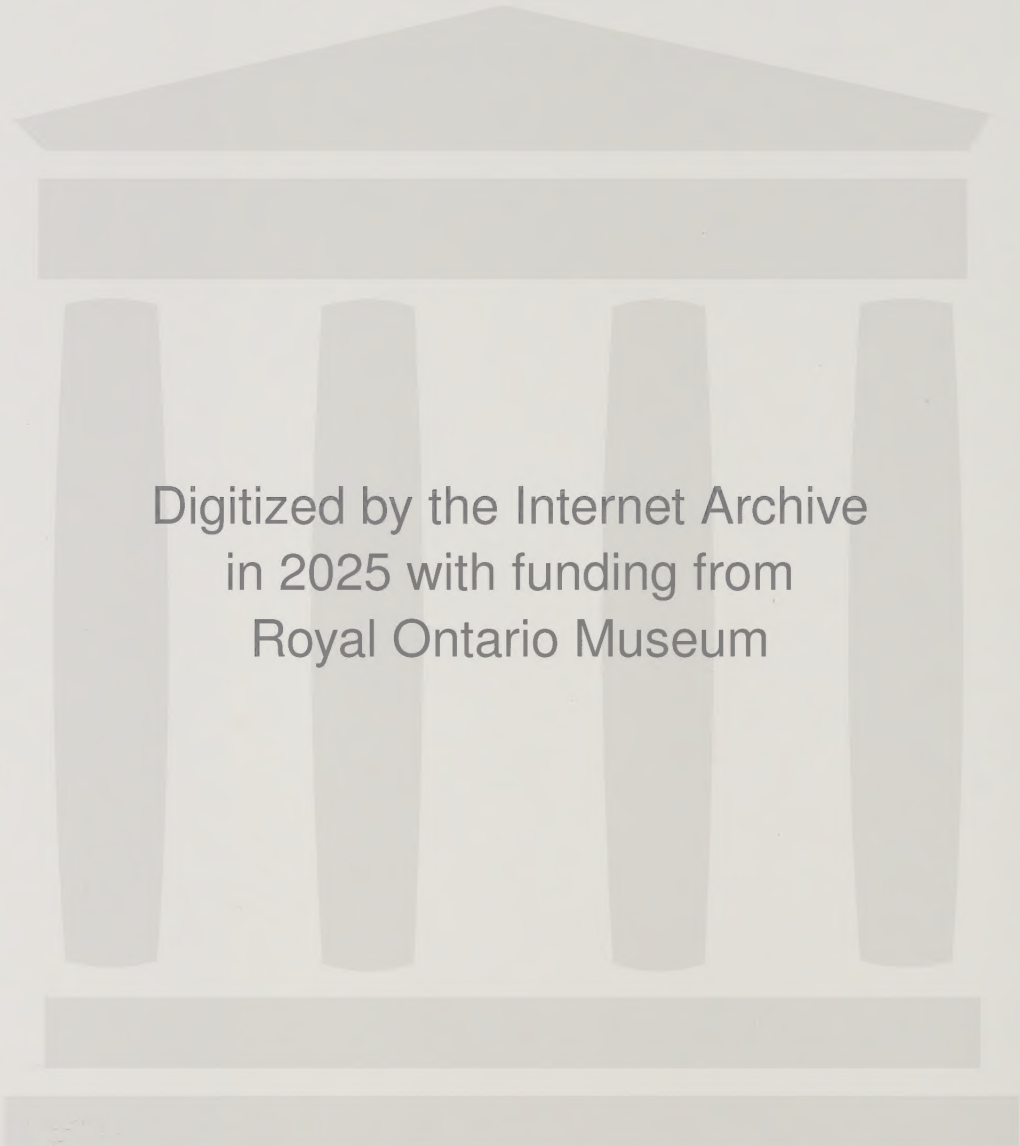
SEVEN CENTURIES OF ENGLISH DOMESTIC SILVER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ENGLISH SILVER

A Catalogue to an Exhibition of

SEVEN CENTURIES OF
ENGLISH DOMESTIC
SILVER

Under the distinguished patronage of

HIS EXCELLENCY THE RT. HON. VINCENT MASSEY, C.H.
GOVERNOR-GENERAL OF CANADA

THE ROYAL ONTARIO MUSEUM, TORONTO
JANUARY 14 - MARCH 10
1958

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ACKNOWLEDGMENTS

Mr. Gerard Brett,
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Under his direction the exhibition was assembled and the catalogue prepared.

Mrs. David Gill
Miss Marjory Findlay
Assistants to Mr. Brett.

Mr. Hugh Rickard
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Foreword

NEARLY two years ago a member of the Board of the Royal Ontario Museum, who was also an enthusiastic collector of silver, made the suggestion that the Museum should arrange an exhibition of English Domestic Silver representing the best work of English craftsmen over a period of seven centuries. A number of exhibitions of early silver work had been held at various times in Canada, but the proposal now made was to bring together a display of a scope and richness which would not normally be seen outside the British Isles and which, even there, would be regarded as an event of major importance in the field of applied art.

Though the proposal met with favour, it was realized that an undertaking of this magnitude was beyond the normal compass of the Museum's activities. Eventually the exhibition was made possible by the generous support of a number of individuals interested in furthering the educational work of the Museum.

It was appreciated from the outset that the silver in the hands of private collectors and institutions in Canada would have to be supplemented, especially for the early periods, but no one realized at that time how many and varied were the collections in Canadian hands. In fact, for the historic periods from Queen Anne onwards, most of the exhibited pieces come from Canadian sources. For the earlier periods the collection of the late Lord Lee of Fareham, now in Hart House, University of Toronto, provided many important pieces. The earliest examples in the Exhibition (with the exception of spoons) come from the Lee Collection—the horn and the coconut cup, both with silver-gilt mounts and both of circa 1450.

Inevitably, however, the bulk of the silver representing the earliest periods had to be borrowed from English collections. This required close collaboration with a consultant in England to select and make arrangements for loans of silver in that country. The Museum was most fortunate in having Mrs. G. E. P. How of London, England, act as honorary adviser. She has been responsible for bringing together many of the outstanding pieces on loan from the British Isles and has contributed to the catalogue.

Her Majesty Queen Elizabeth II has honoured the Exhibition by lending several important pieces from the Royal collection.

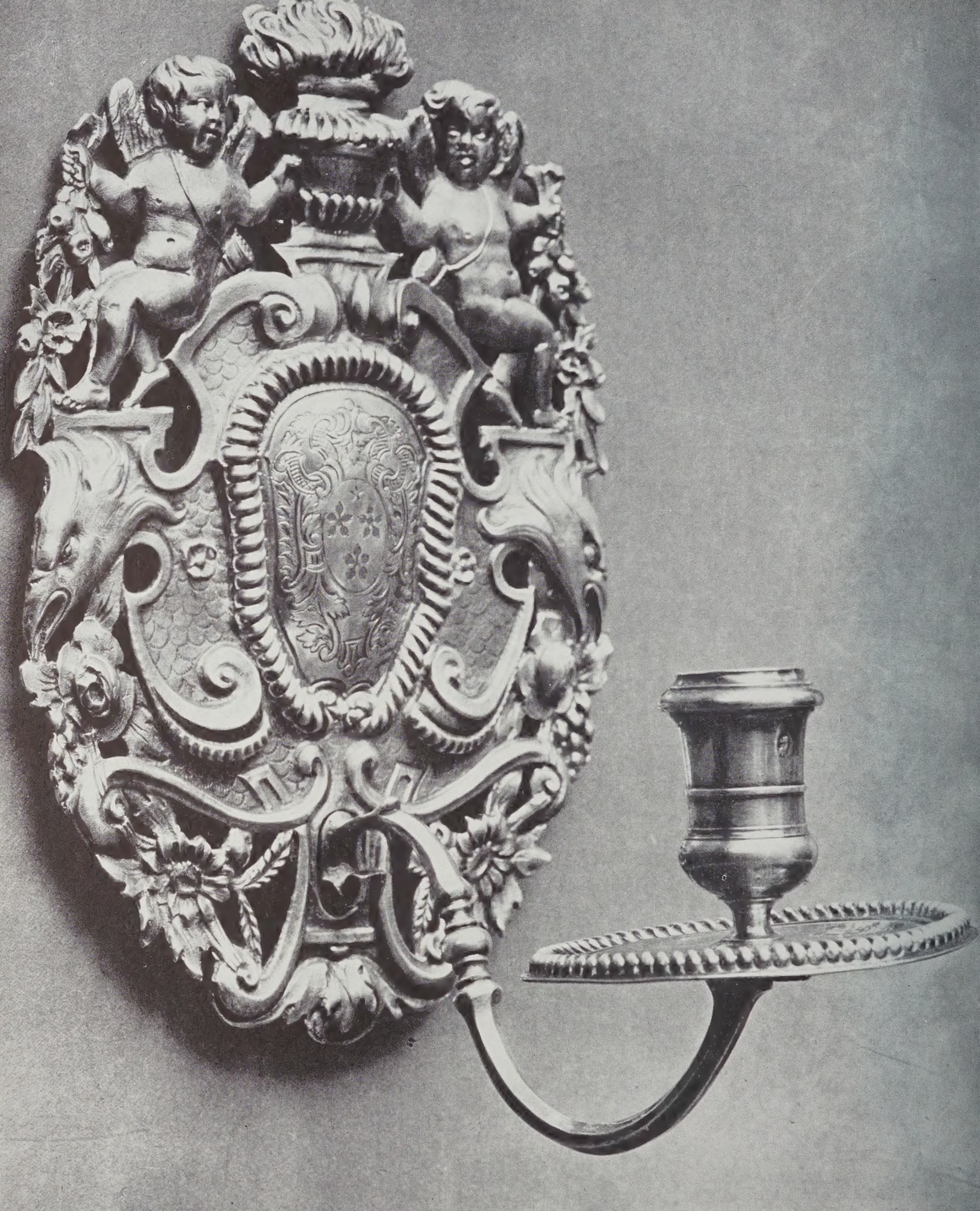
H.R.H. Ernst August, Prince of Hanover, Duke of Brunswick and Lüneburg, has generously lent a part of his spectacular collection of silver furniture, formerly the property of King George II, which does much to impart the splendour of Court life at that time.

The Museum is also indebted to many institutions and private collectors for their generosity in lending their treasures. A list of these lenders is printed elsewhere in the catalogue.

It will be realized that an exhibition of this size and importance calls for a vast amount of specialized knowledge and detailed work. Both have been given liberally. The Museum acknowledges, with sincere thanks, its indebtedness to the Committee and to all those who have contributed in any way to the success of this exhibition.

A. D. Tushingham, Head,
Division of Art and Archaeology,
The Royal Ontario Museum.

FIG. 1. Sauce boats by Nicholas Sprimont, 1743 G.30
(*Photograph Crown copyright reserved*)



1

General Introduction

PRIOR TO the Renaissance the art of the goldsmith in England and elsewhere took priority over most other forms of art and even up to the beginning of the seventeenth century it ranked in importance with painting and sculpture. From then onwards goldsmithing went into a slow but steady decline and now so lacks patronage that it is in very grave danger of extinction. This does not mean that objects of silver and gold will not continue to be created, but now they are largely machine-made by mass production and the great technical skill of the old artist-craftsman may well die with this century.

In accordance with the importance of their art many of the goldsmiths themselves were important people. From the twelfth century up to the year 1800 no less than fifty-five goldsmiths were Mayors or Lord Mayors of London. During the seventeenth century the goldsmiths functioned also as bankers and money-lenders and we know from Pepys' Diary that at times the English Fleet was kept at sea only through the loans he, as Secretary of the Navy, was able to obtain from the goldsmiths. By the eighteenth century some goldsmiths were branching out into other trades. In 1749 Nicholas Sprimont, whose great art as a silversmith is magnificently portrayed in the pair of sauce tureens graciously lent to the exhibition by Her Majesty the Queen (G.30, fig. 1), succeeded Charles Gouyn the founder and head of the Chelsea porcelain factory. George Moser, a famous gold-chaser, was a foundation member of the Royal Academy and its first Keeper. The Pilleau family made false teeth, Alexis Pilleau advertising that 'he fixes artificial teeth so that one may chew with them'.

As for the great goldsmiths of England whose names are household words purely on the merit of their craftsmanship, their work as represented in this exhibition must surely speak for itself. Unfortunately some are known only by the device they used as their mark, for a fire at Goldsmith's Hall at the end of the seventeenth century destroyed all the early records associating makers' names and marks. But from 1697 onwards the identification of the maker is comparatively simple and one can associate the name and the work of the great makers such as Paul de Lamerie, Augustine Courtauld, Elizabeth Godfrey, Hester Bateman and Paul Storr.

Although we appear to have a considerable amount of information about the goldsmiths of England, it will be seen that the years before the accession of Elizabeth I are sparsely represented in this exhibition. A vast quantity of domestic silver was made at that time, but because of the two great enemies of this vulnerable form of capital—civil war and changing fashion—little remains.

Before 1700 and the days of banks as we know them, surplus wealth was put into vessels of gold and silver, these in turn being melted down when money was required for other things. Large quantities of gold and silver were given as presents or bribes; and masses of such vessels made an ostentatious display of wealth. When Henry VIII visited Cardinal Wolsey at Hampton Court the tables were laden with gold and silver. At one end of the banqueting hall was a vast cupboard of such treasures used merely for display; the effect must have been splendid, but it contributed to Wolsey's downfall. When Elizabeth I sent her emissaries, and the great Trading Companies sent their representatives, to distant lands they took with them literally shiploads of gold and silver as gifts to the foreign rulers. Such extravagance was never to be repeated—except to a minor degree in the eighteenth century, when large pieces such as wine cisterns, chandeliers, and magnificent toilet sets were presented to the Russian Court.

We know from wills and inventories and the records of the Royal Treasure house that equal quantities existed in England. What then became of them? Unfortunately the greater part was melted down in the Civil War, when Charles I wrote circular letters to individuals and public bodies requiring them to sell or give their gold and silver treasures for conversion into coinage to support the royal cause. Some astute people evaded the order, notably the custodians of the plate at Corpus Christi College, Oxford, but many lost all they possessed and were very inadequately recompensed at the Restoration.

The Fire of London in 1666 was also responsible for the destruction of a great deal of gold and silver. Many of the City goldsmiths lost their entire stocks in the ruins of their shops.

By the end of the seventeenth century in England worked gold and silver virtually ceased to be used as a tangible form of capital and became merely part of the furnishings of a house. The goldsmiths engaged in banking as their chief business and founded most of the Banks which survive today. Now, in times of national crisis—as in 1940—it is not pieces of plate but pieces of paper which are requisitioned to support the nation.

Though national crises had their disastrous effect this was unavoidable. There is, however, little that can be said to excuse the damage which change of taste caused to silver—unfortunately so very vulnerable. When style changed in furniture, the unfashionable pieces were relegated to the servants' quarters, or the attic, or even sold but they were seldom broken up for firewood. When style changed in silver the old pieces were either melted down, remade, or redecorated to suit the prevailing whim.

Generally the Victorians carry the blame for the 'vandalistic' attitude towards old silver and for their love of decorating plain pieces with flowers, scrolls, figures and every other conceivable embellishment. The Victorians, however, merely carried on as their ancestors had done. In the early

FIG. 2.
One of a pair of sconces, 1703 F.2
(*Photograph Crown copyright reserved*)

part of the sixteenth century vast quantities of silver, both domestic and religious, were melted down at the Dissolution of the Monasteries, and the accounts of Cardinal Wolsey show that the greater part of his new silver was made from earlier and unfashionable pieces. In the records of the gold and silver in the possession of both Universities and Cities throughout England it will be found that pieces which ceased to have a practical use were frequently melted down and remade into pieces wanted for the table.

Great care has been taken throughout this exhibition that every piece should be fairly representative of its period. With one or two obvious exceptions such as the Brunswick furniture (F. 44. Fig. 3), the silver is typical of what might have been found in the homes of the reasonably well-to-do at any period—silver being obviously as likely a possession of the wealthy merchant as of the wealthy landowner and not confined to any one class. Indeed it is possible that Samuel Pepys had better silver than his patron, the Earl of Sandwich, though not necessarily a greater quantity.

Mrs. G. E. P. How

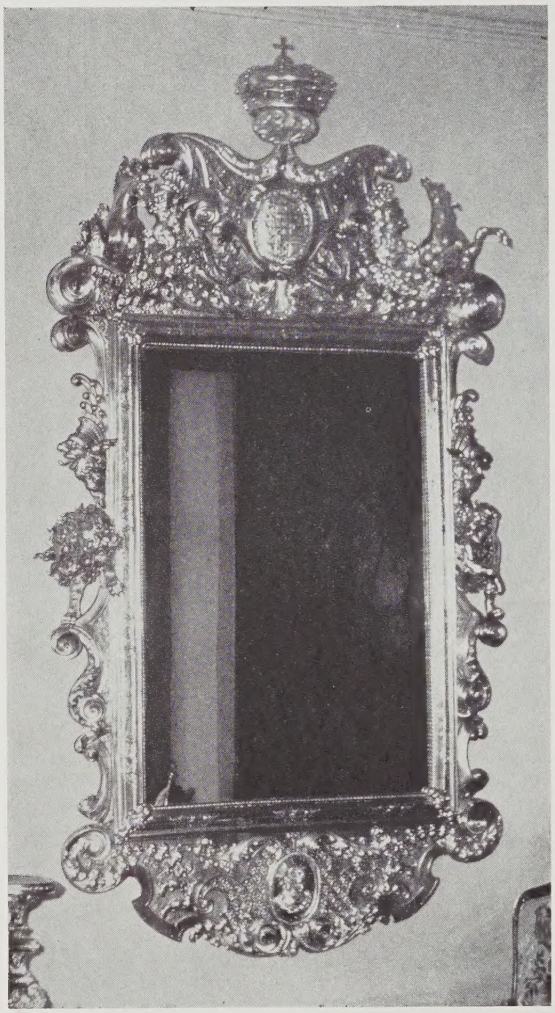


FIG. 3. The Brunswick mirror F.44

2

The European Background

FOR A proper understanding of English silver and its successive styles it is necessary to say something of the general European development which provided its background and much of its stimulus. Only then may we proceed to a description of how that general influence was translated into English terms, by English genius, so that the result constitutes one of the world's great artistic expressions.

European art, from about 1200 to 1830, falls broadly into five successive styles known as Gothic, Renaissance, Baroque, Rococo and Neo-classical. After 1830 came the style called 'Victorian' in Britain and America, which in turn was succeeded by what might be termed the 'modern' (roughly the twentieth century).

The first of these, Gothic, originated in north-western France. It was native to the Ile de France and the area around Paris; its formative period was the century from 1100 to 1200. The artistic style till then dominant in Europe, the Romanesque, had been concerned basically with overawing the spectator and teaching him the truths of Christianity. With Gothic, there is a change in the manner in which this religious content is expressed. The awe-inspiring, non-naturalistic, figure gives place to the naturalistic one; edifying, but stylized, narrative becomes illustration; Biblical scenes decrease in number before a vast growth in the popularity of the stories of the Saints. Gothic art was perhaps less profound than Romanesque, but on the other hand was much more 'human' and popular in inspiration. It tended to become a courtly art with emphasis on richness of texture and decoration. It was only a step from this to the style of the later Middle Ages and of most of the earliest English silver, where the motifs most commonly expressed are those of magnificence and display. The change, however, was as yet only partial.

Gothic was primarily an architectural style—that is to say, its forms were derived from architecture. It expressed the religious aspirations of the later Middle Ages through slender columns, pointed arches, and verticals which led up to the vault of the roof; its dominant line was vertical. An architectural character is seen in both the form and the ornament of many of the arts of this period. Cresting and geometric designs were popular. It was in line with the progressive 'humanization' of art that, towards the end of the period, this very formal ornament began to give way to one where curving lines and floral forms were more common (A.17; Fig. 4). In some European countries there seems to have been a determination to leave no portion of the surface unornamented; there was no reflection of this in England at that time, but the attitude is one we can see at a much later date.

The change from interest in the next world to interest in this one was merely begun by Gothic. It was greatly accelerated by the next style, that of the Renaissance. Renaissance is the French equivalent of the Italian *Rinascenza*—meaning 're-birth'—originally used in this sense by the sixteenth-century Florentine writer Giorgio Vasari. Vasari used the word to express the view that the classical inspiration of Greek and Roman art had been reborn, but the art of the Renaissance was wider in original inspiration. It was the artistic expression of a literary movement which started in fourteenth-century Italy and in which the names of Petrarch and Boccaccio were prominent. Unlike mediaeval art, which had been strongly influenced by French taste, the Renaissance appeared first and most clearly in the art of Italy. There were two separate and distinguishable strains in

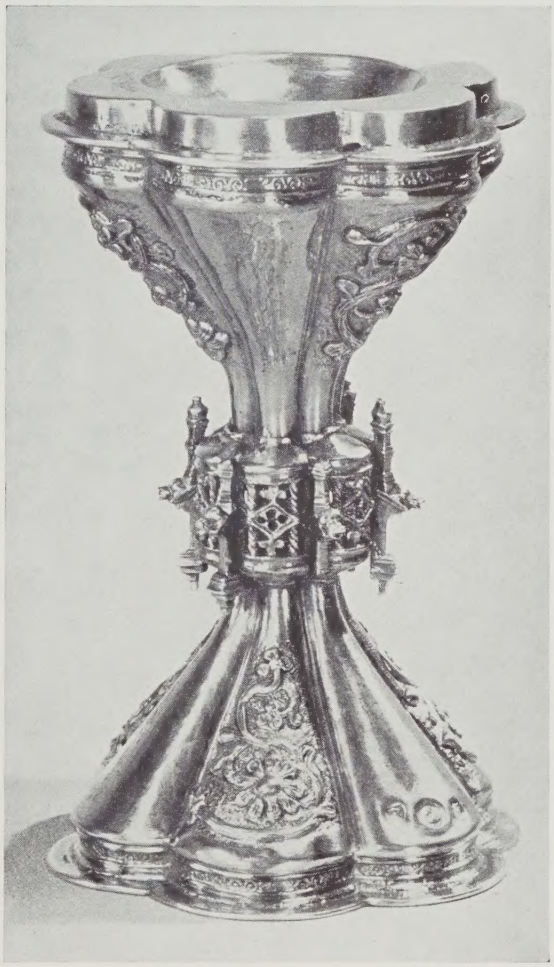


FIG. 4. Hour-glass salt, 1516 A.17

Renaissance art. One was the ever-growing interest in this world, expressed in the three-dimensional, perspectival 'Realism' which succeeds the flatter 'Idealism' of Gothic. The other was the stimulus of classical Greece and Rome, always present and gradually becoming dominant (B 12; Fig. 5).

Modern European art begins at this point. The popular (in the sense of being generally understood) inspiration of the Gothic gives way in style, content and materials to an art expressing an ideal of classical learning and suited to the tastes of the Scholar-Gentleman. Renaissance style, like Gothic, was basically architectural, but this was a different

FIG. 5. The Cosway salt, 1584 B.12

architecture, classical in inspiration. Instead of the vertical being dominant, the new style was based on a balance between the vertical of the column and the horizontal of the architrave—a balance given restrained movement by the regular curves of round arches. Content was increasingly of this world; figures and scenes tended to become realistic, and ornament too became freer and much more naturalistic.

It is one of the characteristics of periods of change in art that content (the individual figure, the scene with figures, the ornament) changes before form (the shape and layout of the whole). In this case Renaissance ornament was for many years combined with Gothic form.

A note of serenity was typical of the early Renaissance and expressed the outlook of the Italy of the fifteenth century; it could not last. The next style, known as Baroque, came into existence between 1600 and 1650. Unlike the earlier scholarly calm, Baroque expressed the human passions—political, religious, social—of its period. Movement, conflict and struggle were basic to it, and there was often a dramatic, theatrical quality, due to the attempt to make the observer feel part of the scene. One of the constant aims of Baroque seems to have been to create a deliberate effect. It, too, was an architectural style, using Renaissance forms with a new boldness in bulk and mass. A highly decorated splendour was one of its characteristics; in ornament it was a matter of harmonious S-curves (F.2; Fig. 2).

The very aim of Baroque set certain definite limits to its development. These limits were reached within three-quarters of a century, and from a date soon after 1700 it gives place to its successor, the Rococo. In this style Renaissance forms were again used in a new way and for a new purpose; the result was highly sophisticated, often delightful, and very seldom dull. Unlike its predecessors, it was not a matter of form—not three-dimensional nor architectural—but solely of ornament. Its characteristics were C- and S-curves, often appearing under the guise of rocks, trees, foliage and shells. As ornament only, it could be applied to an object of any size and any age, and with its characteristics there generally went the slender proportions and pale colours of the eighteenth century. The change from the exuberance of Italian Baroque is startling.

Rococo was only one of the artistic expressions of the early Romantic Movement. Two others were parallel to it, the Gothic revival and the Chinoiserie styles. Of these, only the Chinoiserie, which dates in England (apart from a few stray pieces) from the latter part of the seventeenth century, is relevant here. Chinese objects, tea and porcelain among them, had begun to be imported into Europe in growing quantities during this century, and Chinoiserie—a sometimes uncomfortable hybrid between European and Chinese—appeared soon afterwards. It rested on a European base, but expressed itself in semi-Chinese forms.

Following the sinuous lines of Rococo design can be a most beguiling pastime, but they express nothing except a sensuous delight in ornament. The pure human enjoyment

of beauty replaces the human desire to impress and European art thus completes with Rococo the development inherent in the Renaissance of long before. It was the last style for almost a hundred and fifty years that was in any way original.

The inspiration of the Renaissance was running out ever more rapidly. With the next style, the Neo-classical, this inspiration reached its final form and adaptation developed into copying. There was so little originality in Neo-classicism that it can fairly be called the first copyist style. It appeared in all European countries soon after the middle of the eighteenth century. The stimulus was provided first by the excavations at Herculaneum (1737) and Pompeii (1747) and later by discoveries at Spalato, Athens and in Asia Minor (H.21; fig. 7). Among its great figures were the German art-historian, Winckelmann, and (in England) the architect, Robert Adam. In Adam and his contemporaries there is to be seen a characteristic blend of a masculine classicism and a rather feminine Romanticism. A contemporary described the style as 'all gingerbread, filigraine and fan-painting'. A

FIG. 7. Soup tureen, 1789 H.21

second wave belonged to the early nineteenth century; the difference between the two was partly in the range from which copies were made—not only Greece and Rome but also other sources such as ancient Egypt—partly in a new massiveness and grandeur. This second wave was halfway to the derivative styles of the Victorian period.

Like its predecessors, except the Rococo, the Neo-classical style was architectural and extended to form as well as ornament. Like those of all eclectic styles, this form and ornament express nothing but the delight and skill of the copyist in copying. The preference for copying is frequently associated exclusively with the nineteenth century, but in truth it began in the "Golden Age" of the eighteenth. In this, as in so much else, the nineteenth century only developed the ideas of its predecessors; the massiveness of the Regency becomes coarseness, the grandeur bombast. There was little clear development for there were so many conflicting paths to follow—a continuation either of Neo-classicism or of Rococo, a new wave of romantic Mediaevalism and a style known as 'Italian Renaissance'. All were popular and often two or more styles appear in the same piece. Late in the century influences from the East, both Near and Far, began to overwhelm all others. A new type of Chinoiserie, much closer to the originals than before, and influenced almost equally by China and Japan, became popular.

The first new and independent style since the Rococo appeared in the 1890's in 'Art Nouveau'. Among the striking features of this style was a preference for curves over straight lines and verticals over horizontals, and for ornament of natural forms, especially those of plants. This European style lasted only until about the outbreak of war in 1914. Developments since then are still too close for us to be able to appraise them fairly. A contrast of straight lines (often diagonal) and very rounded curves, and a general absence of any kind of ornament are among the most striking characteristics.

A

Before the Accession of Elizabeth I in 1558

THE history of English domestic silver goes back far beyond the seven centuries covered by this exhibition. From before the Conquest of 1066 there are, indeed, few examples. Silver-gilt mounts of drinking horns were found in the Sutton Hoo ship burial, and from that may be dated not later than about A.D. 650. There is a small group of silver drinking bowls belonging to the eighth and ninth centuries, some perhaps English, some certainly European. But too little remains to trace a development or to speak of 'English' silver as distinct from European silver of the same period. In the history of silver, as in that of most of the arts in England, 1066 is a most important date. Though there had been periods of close and fruitful communication between England and the continent over the preceding centuries, it was the conquest by William of Normandy that brought England into a more intimate and more continuous relationship with Western Europe, and thus gave the spur to all that happened afterwards.

English domestic silver, however, for nearly four hundred years after the Conquest, is documented only by spoons and our knowledge of these earlier centuries therefore is almost entirely literary. A Guild of Goldsmiths in London is referred to in a document of 1180, and was incorporated by Statute in 1327. A move to the regulation of the quality of silver was made in an Ordinance of 1238, and in an Act of Parliament of 1300 the first stage was set up of the system that has existed since then. The Assay, or test for quality, and the Leopard's Head Mark on silver are first heard of in that year, and it is clear that the practical business of controlling quality was in the hands of the Goldsmiths themselves. The development of Marks in English silver is dealt with in a separate section at the end of this catalogue.

The earliest pieces in this Exhibition, other than spoons, are the silver-gilt mounted ox-horn (A 7; Fig. 6) and the Coconut Cup (A 8; Fig. 8). The former was a late survival of a much earlier period—when it was a favourite vessel of the hard-drinking Anglo-Saxons before the Conquest. It was superseded by the silver-mounted wooden mazer by the fifteenth century.

From about 1500, sufficient examples of domestic silver remain for us to be able to form definite opinions. Two things will at once strike the visitor to this Exhibition. The first is a note of splendour—a character quite unlike that of the silver of to-day, and one greatly enhanced by the fact that all important vessels were gilt all-over to make them look like gold. The second is that both in their form with its dominant vertical lines and in their ornament of cresting, moulding, trefoil and similar motifs, these vessels show the influence of contemporary Gothic architecture (A 17; Fig. 4).

The first of these features long remained characteristic. From about 1520 onwards the second changed its character as one result of the early Renaissance in England. The Gothic and Renaissance styles ran side by side for many years with the Greek and Roman influences becoming visible first in ornament. In many cases form remained Gothic even after ornament had begun to change, and silversmiths often adapted ornament to forms with which they were already familiar. But the Renaissance element gradually predominated, and from about 1540 English silver is Renaissance rather than Gothic.

One other factor affected the production of domestic silver during the sixteenth century. The sources of supply began to change and the amount mined to increase greatly. Large quantities were exported to Europe from the mines of Spanish America, especially that at Potosi in Peru, opened up in 1545. In the absence of banks, gold and silver vessels had for long been a convenient method of conserving capital. Now that silver was in greater supply, its value dropped and many vessels were consequently melted down.

This first section of the exhibition sets the tone for the whole, in that most of the pieces were for the table, but their types are so different from anything used today that a word about them may be in place. We know from literary sources that the chief ornaments of the later mediaeval table were the nef, which held knife, spoon and touch-piece for poison, the fountain for wine, the drinking cup, the ewer and basin, and the salt. Of these, the nef and the fountain were probably little used outside the richest households. The drinking cup and the salt, the precursor of the modern salt cellar, are represented here.

FIG. 6.
Horn, mid-15th century A.7

A

Catalogue

Unless otherwise noted, the piece bears the London Assay mark.

A.1. SPOONS; pair of acorn knops.
Late 13th to early 14th century.
L. 5.7 in., 6 in.
Lent by Miss J. P. Benson.

A.2. SPOON; acorn knop.
Early 14th century.
L. 5.3 in.
Lent by Miss J. P. Benson.

A.3. SPOON; diamond point.
2nd half 14th century.
L. 6 in.
Lent by Miss J. P. Benson.

A.4. SPOON; diamond point.
Circa 1400.
L. 6.5 in.
Lent by Miss J. P. Benson.

A.5. SPOON; miniature diamond point.
Late 14th to early 15th century.
L. 3.3 in.
Lent by Miss J. P. Benson.

A.6. SPOON; Wodewose.
Mid-15th century.
L. 7.7 in.
Lent by Miss J. P. Benson.

A.7. HORN; silver-gilt mounted; fig. 6.
Mid-15th century.
L. $13\frac{1}{2}$ in. Ht. $10\frac{3}{4}$ in.
Lent by Hart House, University of Toronto.

A.8. COCONUT CUP AND COVER; silver-gilt mounted; fig. 8.
Mid-15th century.
Ht. $11\frac{1}{2}$ in.
Lent by Hart House, University of Toronto.

A.9. SPOON; diamond point.
1466(?).
L. 6.2 in.
Lent by G. S. Sanders, Esq.

A.10. SPOON; wrythen knop.
1482.
L. 6.7 in.
Lent by Miss J. P. Benson.

A.11. SPOON; miniature hexagonal knop, unmarked.
Circa 1490.
L. 4.2 in.
Lent by Miss J. P. Benson.

A.12. SPOON; hexagonal knop.
1494.
L. 6.2 in.
Lent by Miss J. P. Benson.

A.13. SPOON; letter finial.
1494.
L. 6.4 in.
Lent by an anonymous English owner.

FIG. 8. Coconut cup, mid-15th century A.8

A.14. BEAKER; silver-gilt.
1496, pricked with initials T. W.
Ht. $3\frac{1}{4}$ in. Diam. at lip $3\frac{1}{2}$ in. Wt. 6 oz. 15 dwt.
Lent by the Countess Mountbatten of Burma.

A.15. SPOON; St. James The Less.
1507.
L. 7.1 in.
Lent by an anonymous English owner.

A.16. CUP AND COVER; silver-gilt; fig. 9.
1514, maker's mark 'Gemini' (?).
Ht. $8\frac{1}{2}$ in. Wt. 20 oz. 6 dwt.
Lent by Miss J. P. Benson.

A.17. HOUR-GLASS SALT; fig. 4.
1516, maker's mark a crescent enclosing a mullet.
Ht. $6\frac{1}{2}$ in. Wt. 16 oz. 6 dwt.
Lent by The Worshipful Company of Goldsmiths.

A.18. FONT CUP;
1521, maker's mark an escallop (?).
Ht. $4\frac{1}{8}$ in. Wt. 14 oz. 3 dwt.
Inscribed round rim of bowl 'Bene dictus Deus im dona Suis ame'.
Formerly in the Dunn-Gardiner Collection.
Lent by Messrs. S. J. Phillips.

A.19. MAZER;
1527, maker's mark a double-headed arrow.
Engraved 'Elizabeth Wood'; later crest engraved on rim.
Lent by G. H. Cookson, Esq.

A.20. SPOONS; two Masters.
1530 and 1532.
L. 7.1 in. and 6.9 in.
Lent by an anonymous English owner.

FIG. 10. The Arlington tazza, 1532 A.21

FIG. 9. Cup and cover, 1514 A.16

A.21. THE ARLINGTON TAZZA; fig. 10.
1532, maker's mark a cup in a shaped shield.
Depth of bowl $1\frac{1}{4}$ in. Diam. of bowl 9 in.
Ht. of stem $3\frac{3}{4}$ in. Diam. of foot $6\frac{1}{4}$ in.
Engraved inside under the brim 'Benedictus Deus in Donis suis et Sanctis in Omnibus'.
Lent by The Worshipful Company of Goldsmiths.

A.22. COVERED SALT;
1542.
Ht. $9\frac{3}{4}$ in. Wt. 22 oz. 8 dwt.
Later arms of Gray of Newcastle-upon-Tyne.
Lent by The Worshipful Company of Goldsmiths.

A.23. THE WYNDHAM EWER; silver-gilt.
1554, maker's mark intersecting triangles.
Ht. $13\frac{3}{4}$ in. Wt. 42 oz. 18 dwt.
Lent by G. H. Cookson, Esq.

A.24. SPOON; St. Andrew.
1556, maker's mark a thistle (?).
L. approx. 7.3 in.
Lent by an anonymous English owner.

B

Elizabeth I and James I 1558-1625

THE second section of the exhibition covers the sixty-seven years from the accession of Elizabeth I in 1558 to the death of James I in 1625. Once again two points may be especially noted. The first is that the remaining Gothic types soon disappeared before the classicism of the Renaissance. The second is that this Renaissance classicism, which was not a native growth, was brought to England by immigrants from various European countries, each of whom expressed it in the national idiom natural to him. The earlier influence came through the Italians, with workers following the lead of the Florentine Pietro Torrigiani, brought to England by Henry VIII. The later came through the French and, most important of all, through the Germans and Dutch following Hans Holbein the Younger, who was in England in 1526 and again from 1534–41. Throughout this period the Renaissance appeared more in ornament than in form. It was largely the result of the pattern books of ornament which were published in Europe—especially in Germany—at this time, and were widely copied in England (the ornament being in many cases applied to forms quite distant from those it originally adorned). There is, therefore, a definitely German flavour in many of the arts of sixteenth-century England.

This German influence seems to have been dominant until late in the reign of Elizabeth I. Then the same movement took place in silver as in many of the other arts. There was a move away from the overwhelming richness of German Renaissance ornament, with its heads in medallions and its masses of heavily embossed fruit and foliage, in favour of a simpler kind of naturalism. By the end of the period pieces of silver were being produced with little or no decoration, and the stage was set for the plainer types, including the so-called 'Puritan' silver of the seventeenth century. This period thus saw the early stages of the first style that was individually English.

In this period, interest was still centred round the table, but now the mazer had practically died out and the tankard (B 8; Fig. 13), and simpler forms of wine cup (B 30; Fig. 17) were introduced. The standing salt (B 12; Fig. 4) became less common whilst the smaller trencher salt, although known to exist long before, began to come into prominence, two examples of this rare early form of small salt being exhibited here (B 25; Fig. 16). At this time appeared the tigerware jug. These jugs still remain in very considerable quantities. Without a doubt they must have been turned out in very large numbers, probably because they were frequent and favoured prizes in the state lotteries of the latter part of the sixteenth century. Towards the end of this period the popularity of the cup and cover, though still shown in the so-called steeple form (B.20; cover) was waning and the single wine cup was coming into prominence. Though much fine work was done during this period, as can be seen from the beaker and the exceedingly rare pierced bread basket (B 21; Fig. 15), much if not most of the work was crude, coarse and badly finished, the metal being somewhat thin and light.

FIG. 12. Caster, 1581 B.9

FIG. 11.
Siegburg ware jug, 1589 B.15

B

Catalogue

Unless otherwise noted, the piece bears the London Assay Mark.

B.1. CUP AND COVER; silver-gilt.
1563, maker's mark a bow.
Ht. 7.7 in. Wt. 11 oz. 7 dwt.
Lent by Mrs.M. J. Critchley.

B.2. GLASS JUG; silver-gilt mounted.
1563, maker's mark indecipherable.
Ht. $8\frac{5}{16}$ in.
Lent by Hart House, University of Toronto.

B.3. SPOONS; three baluster tops.
1565, maker's mark a bird's claw.
L. 6.9 in.
Lent by an anonymous English owner.

B.4. SPOON; seal top.
Norwich, 1568.
Lent by G. S. Sanders, Esq.

B.5. SET OF TWELVE LION SEJANT SPOONS;
1569, maker's mark C enclosing R.
L. 6.9 in. Wt. of set 23 oz. 3 dwt.
Engraved with arms of Archibald, 5th Earl of Argyll, and the initials of Neil Campbell.
Lent by G. S. Sanders, Esq.

B.6. THE BERRY CUP; silver-gilt.
1570, maker's mark a beaked basinet.
Ht. $16\frac{1}{4}$ in.
Part of the collection of the late Sir Charles J. Jackson lent by permission of Wing-Commander D. A. Jackson, O.B.E., D.F.C., A.F.C., F.R.S. and David Wynn Jackson, Esq.

B.7. SPOON; maidenhead.
1577, maker's mark an orb and cross.
L. $6\frac{1}{2}$ in.
Back of the bowl pricked "W.B.S. 1668".
Lent by G. S. Sanders, Esq.

B.8. TANKARD; silver-gilt; fig. 13.
1579, maker's mark I.C., an eagle's head between.
Ht. $7\frac{1}{4}$ in. Wt. 16 oz. 6 dwt.
Initials $\begin{matrix}\text{HH}\\ \text{I}\end{matrix}$
Lent by The Worshipful Company of Goldsmiths.

B.9. TWO CASTERS; fig. 12.
1581, maker's mark on one IH(?)
Ht. $4\frac{13}{16}$ in. and $4\frac{5}{8}$ in.
Lent by Hart House, University of Toronto.

FIG. 13. Tankard, 1579 B.8

B.10. WINE CUP; silver-gilt.
1581, maker's mark S.B.
Ht. $5\frac{5}{8}$ in.
Pricked 'CRAWDEN' and $\begin{matrix}\text{WG}\\ \text{EH}\end{matrix}$
Lent by Mrs. H. D. Walston.

B.11. TIGERWARE JUG; silver-gilt mounted.
1582, by Richard Brooke.
Ht. $10\frac{3}{4}$ in.
Lent by an anonymous Canadian owner.

B.12. THE COSWAY SALT; fig. 5.
1584, maker's mark a jug.
Ht. 8.3 in. Wt. 10 oz. 3 dwt.
Lent by G. H. Cookson, Esq.

B.13. SPOON; seal top.
Circa 1585, by Bentley, Plymouth.
L. $6\frac{3}{4}$ in.
RL
The seal pricked IH
1623
Lent by G. S. Sanders, Esq.

B.14. OSTRICH EGG CUP; silver-gilt mounted; fig. 14.
1586, maker's mark a mill-rind.
Ht. 9 in.
Lent by Hart House, University of Toronto.

B.15. SIEGBURG WARE JUG; silver-gilt mounted; fig. 11.
1589, maker's mark three trefoils in shaped stamp.
Ht. 11 in.
Lent by Hart House, University of Toronto.

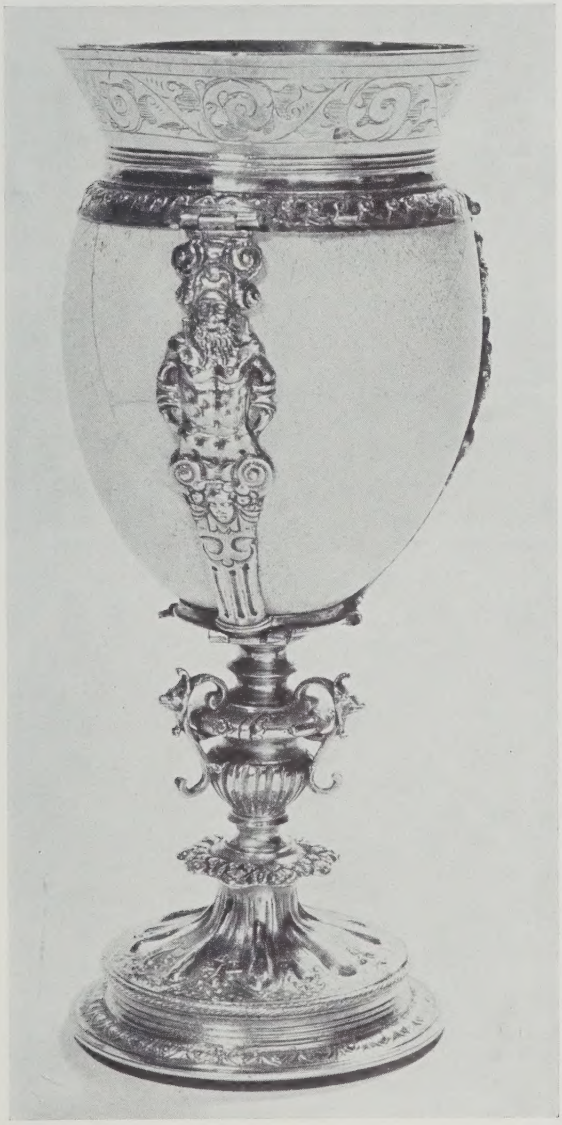


FIG. 14. Ostrich egg cup, 1586 B.14

B.16. COCONUT CUP; silver-gilt mounted.
1590, maker's mark IG in monogram.
Ht. $10\frac{3}{4}$ in.
Lent by Hart House, University of Toronto.

B.17. MOTHER-OF-PEARL SALT; silver-gilt mounted.
Circa 1590, unmarked.
Ht. $7\frac{3}{4}$ in.
Lent by Hart House, University of Toronto.

B.18. CASKET; mother-of-pearl and silver.
Circa 1590, unmarked.
Ht. $5\frac{3}{4}$ in.
Lent by How of Edinburgh, Ltd.

B.19. SPOONS; three seal tops.
Circa 1590–1620 by John Quycke (?), Barnstaple.
L. 6.4 in., 7.4 in., 7 in.
Lent by an anonymous English owner.

B.20. STEEPLE CUP; silver-gilt; illust. on cover.
1602, maker's mark A B conjoined.
Ht. $17\frac{1}{2}$ in. Wt. 32 oz. 6 dwt.
Lent by Hart House, University of Toronto.

B.21. PIERCED BREAD BASKET; fig. 15.
1602, maker's mark a bird's thigh and claw.
Ht. 4.2 in. Diam. 7.2 in. Wt. 13 oz. 10 dwt.
Lent by Mrs. M. J. Critchley.

B.22. TRENCHER SALT; silver-gilt.
1603, maker's mark B.R. in monogram.
Diam. of base $2\frac{3}{8}$ in. Wt. 2 oz. 9 dwt.
Lent by Mrs. H. D. Walston.

B.23. SPOON; Virgin and heart finial.
1606.
L. 5.1 in. Wt. 10 dwt.
Lent by an anonymous English owner.

B.24. SPOON; head and neck finial.
1606.
L. 4.7 in.
Lent by an anonymous English owner.

B.25. TRENCHER SALT; silver-gilt; fig. 16.
1607, maker's mark G. in heart-shaped field.
Ht. $1\frac{3}{8}$ in. L. $3\frac{5}{8}$ in. Wt. 3 oz. 4 dwt.
Lent by Hart House, University of Toronto.

B.26. ROSEWATER DISH; silver-gilt;
1607, maker's mark S.O.
Diam. $18\frac{3}{4}$ in. Wt. 72 oz. 8 dwt.
Arms of Thomas Moore of Heytesbury and Rachel Wyndham, his wife.
Lent by G. H. Cookson, Esq.

B.27. BELL SALT; silver-gilt.
1608.
Ht. $10\frac{3}{8}$ in.
From the collection of the late Sir Charles J. Jackson, lent by permission of Wing-Commander D. A. Jackson, O.B.E. D.F.C., A.F.C., F.R.S., and David Wynn Jackson, Esq.

B.28. SPOON; slip-top.
1609, maker's mark C enclosing I.
Lent by G. S. Sanders, Esq.

B.29. BEAKER.
1610, maker's mark HB conjoined.
Ht. 6 in. Wt. 7 oz. 18 dwt.
Lent by R. C. Cookson, Esq.

B.30. WINE CUP; silver-gilt; fig. 17.
1614, maker's mark a double-headed eagle displayed.
Ht. 8½ in. Wt. 8 oz.
Lent by R. C. Cookson, Esq.

B.31. WINE CUP; silver-gilt.
1614, maker's mark a double-headed eagle displayed.
Ht. 8.3 in. Wt. 6 oz. 18 dwt.
Lent by R. C. Cookson, Esq.

B.32. WINE CUP; silver-gilt.
1617, maker's mark a double-headed eagle displayed.
Ht. 8.2 in. Wt. 7 oz. 3 dwt.
Lent by R. C. Cookson, Esq.

B.33. STEEPLE CUP; silver-gilt.
1616, maker's mark T.C.
Ht. 15¾ in. Wt. 20 oz.
Lent by The Lord Cunliffe.

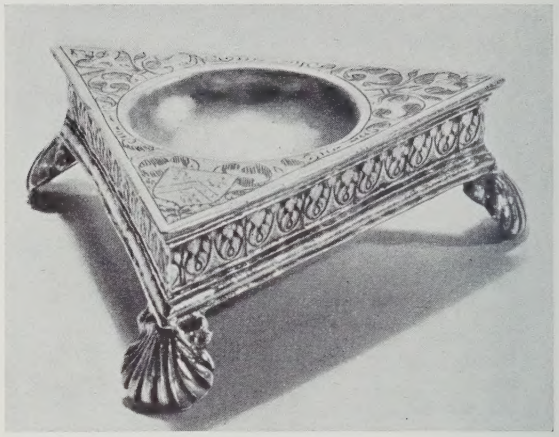


FIG. 16. Trencher salt, 1607 B.25

FIG. 15. Pierced basket, 1602 B.21

FIG. 17. Wine cup, 1614 B.30

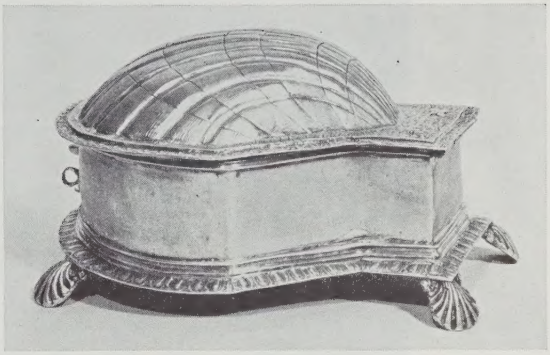


FIG. 18. Shell spice box, 1619 B.35

B.34. BEAKER; parcel-gilt.
1618, maker's mark HB conjoined.
Ht. 5.8 in. Wt. 8 oz.
Lent by R. C. Cookson, Esq.

B.35. SHELL SPICE BOX; fig. 18.
1619, maker's mark T I a star below.
L. $6\frac{3}{8}$ in.
Inscribed underneath 'Ex dono Roberti Greene'.
Part of the collection of the late Sir Charles J. Jackson lent by permission of Wing-Commander D. A. Jackson, O.B.E., D.F.C., A.F.C., F.R.S., and David Wynn Jackson, Esq.

B.36. WINE CUP; silver-gilt.
1619, maker's mark a peacock.
Ht. 7.3 in. Wt. 5 oz. 16 dwt.
Inscribed 'S.G. Aug. 26. 1622.'
Lent by G. H. Cookson, Esq.

B.37. FLAGON.
1621, maker's mark R.S. a heart below.
Ht. $8\frac{3}{8}$ in.
Part of the collection of the late Sir Charles J. Jackson lent by Wing-Commander D. A. Jackson, O.B.E., D.F.C., A.F.C., F.R.S., and David Wynn Jackson, Esq.

B.38. WINE CUP; silver-gilt.
1624, maker's mark I.E. 1626
Ht. 6.9 in. Wt. 4 oz. 1 dwt. Inscribed AB WS
Lent by G. H. Cookson, Esq.

B.39. SPOON; baluster seal top.
Norwich, 1624, maker's mark a pelican.
Lent by G. S. Sanders, Esq.

B.40. SPOON; seal top.
Circa 1624, only mark a fleur-de-lys in a dotted circle in the bowl.
L. $6\frac{7}{8}$ in.
The seal engraved 'R.G. 1620' and the back of the stem 'O P Borne, a Wensdaye night 6 December'.
Lent by G. S. Sanders, Esq.

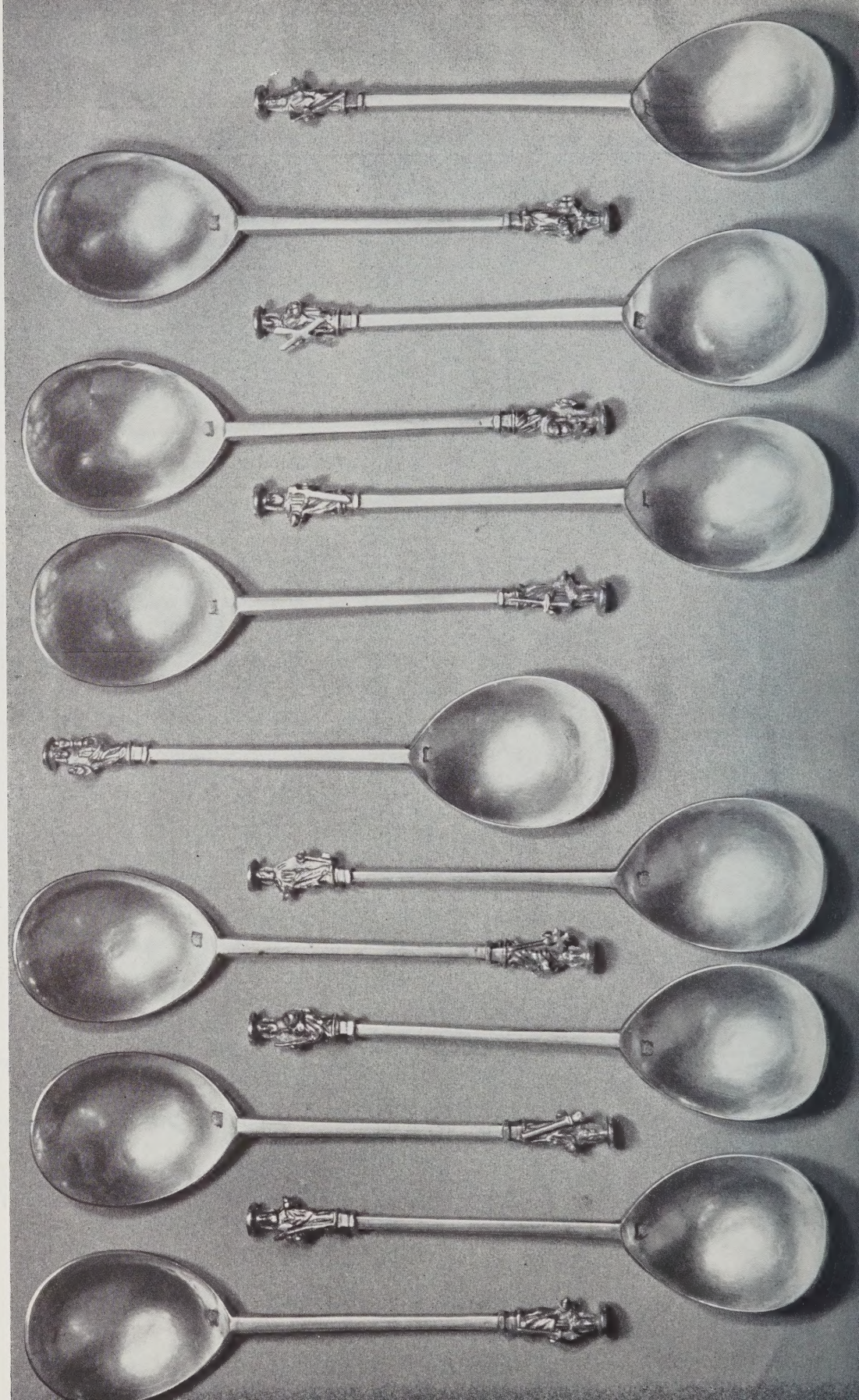


FIG. 19.
Set of thirteen
Apostle spoons, 1626
C.2

C

Charles I and Commonwealth, 1625-60

THE third section is short, of thirty-five years only. It covers the period between the accession of Charles I in 1625 and the restoration of Charles II in 1660. It continued the transition from the German influence of the sixteenth century to the native style of the seventeenth. German styles and techniques had been prolonged in their influence until almost 1625, but had been increasingly replaced by a style of which the plainness is more striking by contrast. The movement to a simpler naturalism in design continued, and the high relief embossing of the Germans gave increasing place to much lower embossing and chasing. Among decorative features were the prevalence of new kinds of circular or oval lobing and of patterns produced by punching, dotting and incision. Gilding on domestic silver decreased abruptly and for some years after the Civil War is seldom seen.

Not very much silver remains from this period, for little was made and much was melted down during the 1640's. In what does remain there appears a new style, often in absolute contrast to its predecessor and marked by plainness and simplicity (C 22; Fig. 23). This national style endured until it began to give way to the French at the end of this century. The influences of Europe were reflected, but often in a curiously unsophisticated way. The development of silver was paralleled in other decorative arts at this time—the change in pottery, for example, from slipware and English Delft to stoneware.

Throughout this troubled period, naturally enough, the goldsmiths were forced to economise in metal to the fullest extent. The result was that embossed decoration was in vogue—embossing giving added strength to the thin metal.

FIG. 21. Wine taster, 1631 C.6

FIG. 20. Strawberry dish, 1630 C.5

C

Catalogue

Unless otherwise noted, the piece bears the London Assay mark.

C.1. Oval fluted dish;
1626, maker's mark T.A.
L. 7.2 in. Wt. 4 oz. 9 dwt.
Pricked ' M. G.' in base.
Lent by Mrs. M. J. Critchley.

C.2. The Lambert Set of Apostle Spoons; fig. 19.
1626, maker's mark B.Y. (probably Benjamin Yates).
L. 7.4 in.
Lent by The Worshipful Company of Goldsmiths.

C.3. Spectacle case and spectacles.
Circa 1628, unmarked.
Arms of Hassell and Daniell Co. Chester and the initials R.H. Inscribed:
'By promyse made through faith restored we be
To pleasures by Christes death of eternitie'.
Lent by Miss Janet Low.

C.4. Triangular trencher salt.
1629, maker's mark R.A.
L. 2.6 in. Wt. 1 oz. 19 dwt.
Inscribed 'John Lane, Vintner at ye Mermaide neare Chearing crose'.
Lent by G. H. Cookson, Esq.

C.5. Strawberry dish; fig. 20.
1630, by William Maunday.
Ht. 1 in. Wt. 3 oz. 16 dwt.
Lent by Mr. R. G. Meech, Q.C.

C.6. Wine taster; fig. 21.
1631, maker's mark an escallop.
Diam. $4\frac{1}{4}$ in.
Inscribed 'John Hine' and engraved with a crest.
Part of the collection of the late Sir Charles J. Jackson lent by permission of Wing-Commander D. A. Jackson, O.B.E., D.F.C., A.F.C., F.R.S., and David Wynn Jackson, Esq.

C.7. Spoons; pair of stump tops.
1635, maker's mark D enclosing C.
L. 7.2 in.
Lent by an anonymous English owner.

C.8. Spoon; Virgin and Child.
Norwich, 1635.
L. 7.4 in.

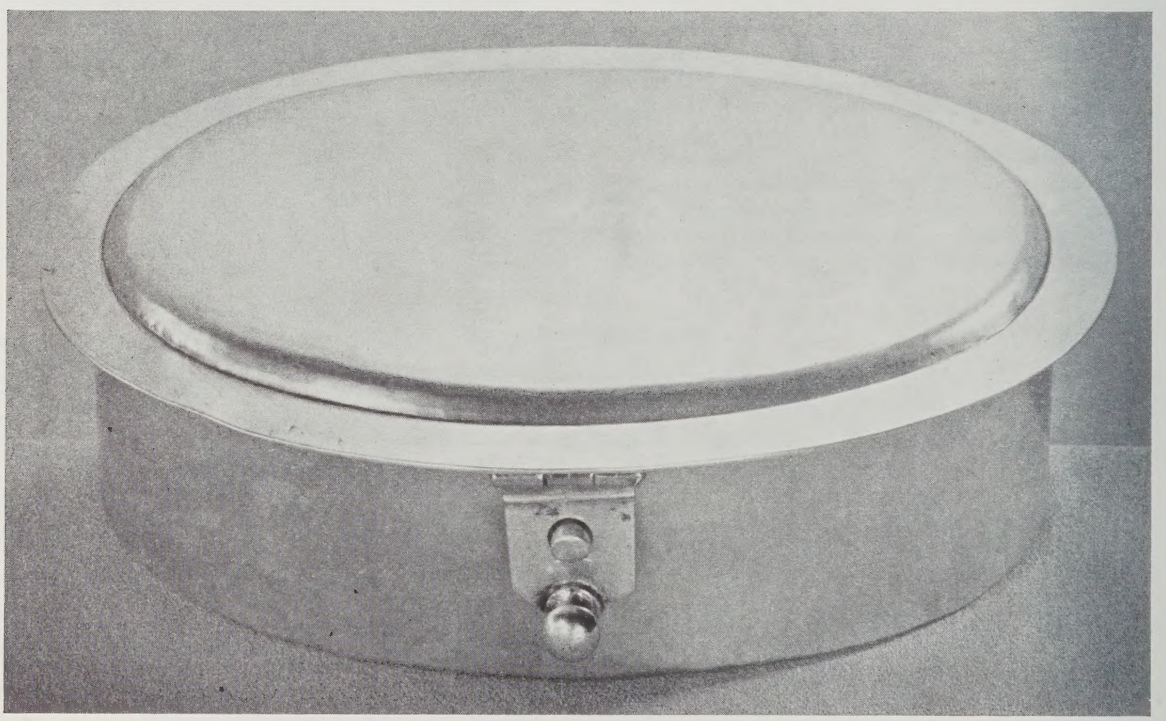


FIG. 22. Oval Sweetmeat Box, 1651 C.18

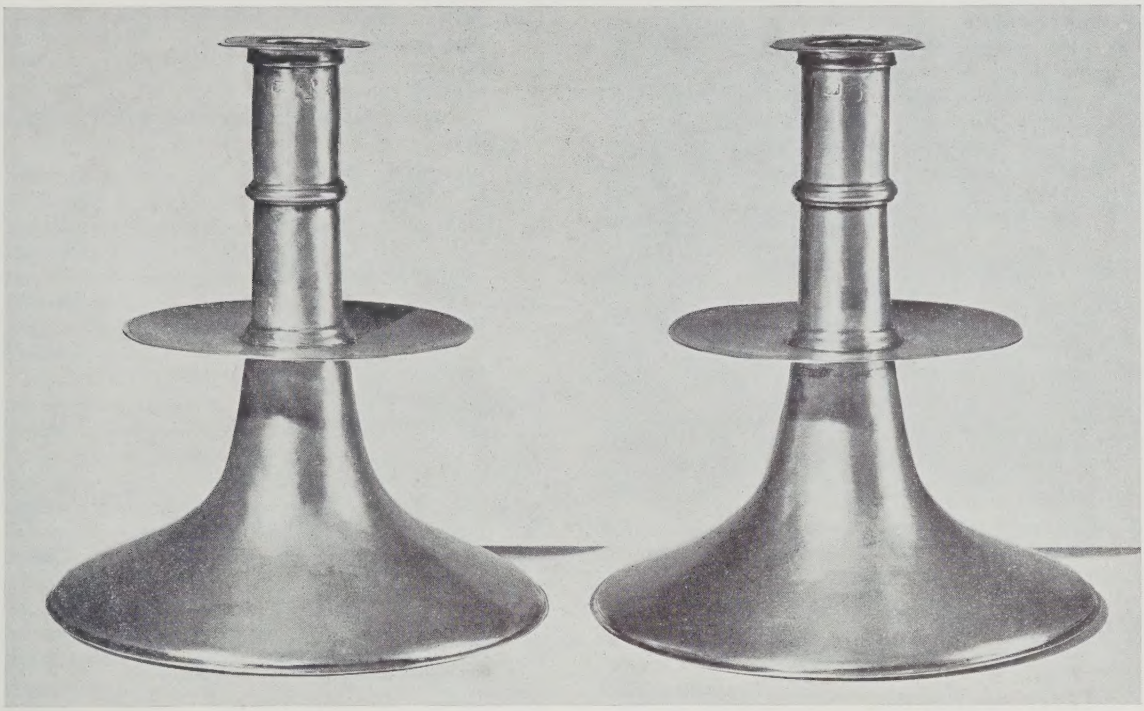


FIG. 23. Pair of candlesticks, 1653 (?) C.22

Rose Crowned struck in the bowl and at junction of finial and stem.
Lent by an anonymous English owner.

C.9. WINE CUP.
1637, maker's mark W.S.
Ht. 7.1 in.
Pricked $\frac{\text{I}}{\text{T.B.}}$ on bowl.
Lent by Mrs. H. D. Walston.

C.10. PAIR OF TAZZAS.
1638, maker's mark W.C three pellets below.
Diam. $7\frac{3}{4}$ in.
Part of the collection of the late Sir Charles J. Jackson lent by permission of Wing-Commander D. A. Jackson, O.B.E., D.F.C., A.F.C., F.R.S., and David Wynn Jackson, Esq.

C.11. TWO-HANDLED SWEETMEAT DISH ON FOOT.
1639, maker's mark B.F.
Width across handles 3.4 in. Wt. 2 oz. 18 dwt.
Lent by Mrs. M. J. Critchley.

C.12. WINE TASTER.
1640, maker's mark S.A.
Ht. 2 in. Wt. 3 oz.
Lent by Mr. R. G. Meech, Q.C.

C.13. WINE CUP ON LOW TRUMPET FOOT.
1640, maker's mark G.M.
Ht. 2.5 in. Wt. 2 oz. 7 dwt.
Initials $\frac{\text{S}}{\text{H I}}$ on base.
Lent by an anonymous English owner.

C.14. COVERED BOWL.
1640, maker's mark R.L.
Ht. $6\frac{1}{2}$ in. Wt. 63 oz.
Lent by the Provost and Fellows of King's College, Cambridge.

C.15. SPOUT CUP.
Norwich, 1642, by T. Skottowe.
Ht. $4\frac{1}{2}$ in.
Lent by The Victoria and Albert Museum.

C.16. SKILLET AND COVER.
Hull, circa 1650, by James Birkby.
Wt. 23 oz. 9 dwt.
Ht. $5\frac{1}{4}$ in.
Engraved with contemporary coat-of-arms and inscribed 'Ex dono Walter Hawksworth, Jenero and Ecclaesia de Hawksworth in Comitat Yorkshire, Ano domi 1650'.
Lent by Jean, Lady Wills.

C.17. TANKARD.
1651, maker's mark H.W.
Ht. 4.8 in. Wt. 14 oz.
Arms of Chapman of Thringston, Leicestershire.
Initials T.H.
Lent by an anonymous English owner.

C.18. OVAL SWEETMEAT BOX; fig. 22.
1651, maker's mark A.F.
Ht. $2\frac{1}{2}$ in. L. $7\frac{1}{2}$ in. W. $5\frac{3}{4}$ in. Wt. 17 oz. 16 dwt.
$\frac{G}{DL}$
1652
Lent by The Worshipful Company of Goldsmiths.

C.19. WINE CUP ON LOW TRUMPET FOOT.
1652, maker's mark E.T.
Ht. 3.8 in. Wt. 3 oz.
D.T.
Pricked I.C.
1652
Lent by an anonymous English owner.

C.20. PAIR OF SPOONS; from a set of six.
1652, maker's mark A.F.
L. 6.1 in. Wt. 1 oz. 13 dwt.
Lent by courtesy of the Manchester City Art Galleries.

C.21. STRAWBERRY DISH.
1653, maker's mark I.H. in monogram.
L. 10 in. Ht. $1\frac{1}{2}$ in. Wt. 10 oz. 8 dwt.
Lent by Jean, Lady Wills.

C.22. PAIR OF CANDLESTICKS; fig. 23.
1653 (?), maker's mark A. M. in monogram.
Ht. $6\frac{1}{2}$ in. Wt. 19 oz. 10 dwt.
Lent by The Viscount Furness.

C.23. WINE CUP ON LOW TRUMPET FOOT.
1654, maker's mark a device.
Ht. 3.1 in. Wt. 2 oz. 2 dwt.
Initials R.I on rim.
Lent by an anonymous English owner.

C.24. WINE CUP.
1654, maker's mark G.B.
Ht. 7.6 in.
Pricked $\frac{C}{G.E}$ on bowl.
Lent by Mrs. H. D. Walston.

C.25. PURITAN SPOON.
1655, maker's mark I.I.
L. 7 in.
Lent by an anonymous English owner.

C.26. SALVER-ON-FOOT.
1656, maker's mark D.R.
Wt. 20 oz.
Lent by Col. S. L. Bibby, C.B.E.

C.27. ONE OF THE PAIR OF GRANTLEY DISHES.
1656, maker's mark W.H.
Diam. 12 in. Wt. 20 oz.
Lent by Jean, Lady Wills.

C.28. PORRINGER AND COVER; fig. 24.
1658, maker's mark G.S.
Ht. with cover $5\frac{1}{2}$ in. Wt. 19 oz. 3 dwt.
Lent by an anonymous Canadian owner.

FIG. 24. Porringer and cover, 1658 C.28

D

Charles II and James II, 1660–88

THE modern history of England begins with the restoration of Charles II in 1660. After the confused and confusing years between 1640 and 1660, there occurred, with the return of the King, a sudden efflorescence of many of the arts and sciences—among them the art of the silversmith. European influence was again strong but it now helped to produce an English expression instead of a native version of a European style.

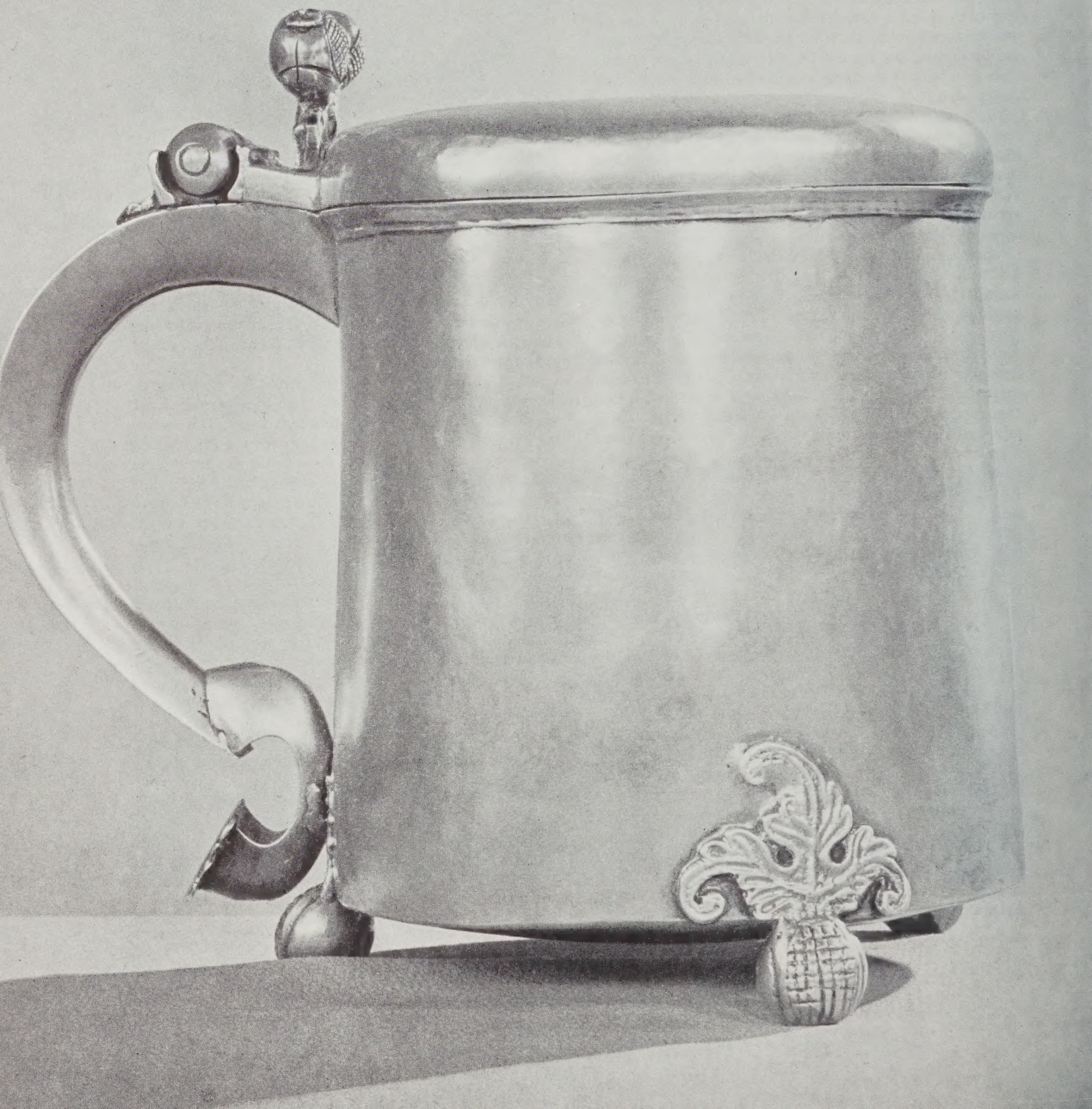
Much silver had been melted down during the preceding twenty years, and there was much to be replaced. Besides, prosperity had produced a new volume of demand. The opening up of the East by—among others—the London East India Company now began to have broad effect. There appeared new social habits, such as the drinking of tea; Samuel Pepys recorded in his Diary in the year of the Restoration the first cup of tea he drank. The new style of 'Chinoiserie' modified a basically European ornament enough to achieve a Chinese appearance. Tea was slow to become popular, and till the end of the century was often drunk medicinally. At about the same time as it was introduced from China, coffee from the Near East and chocolate from the Americas came into favour. John Evelyn, who went to the University in 1637, mentions especially a Greek contemporary of his at Oxford who drank coffee. These new social customs required new silver vessels, and form another reason for the much greater amount of domestic silver remaining from the years after 1660.

Charles II and his court had spent many of the years of exile in France. It is paradoxical that during this period (from the Restoration to the Revolution of 1688) when we might expect French influence, Dutch was dominant, whereas during the next period (the years of the Dutchman William of Orange) the reverse was true. The Dutch influence is seen partly in style, especially the floral and grotesque ornament derived in part from Dutch seventeenth-century flower painting, partly in technique, especially the use of low but rather heavy embossing for this ornament. Germany was still almost prostrate from the effects of the Thirty Years' War, and there was little or no German influence. French influence was slow to become perceptible, and hardly did so until the Revocation of the Edict of Nantes in 1685, towards the end of the period. The Edict of Nantes had been Henri IV's agreement with the French Protestants, the Huguenots. Its revocation in 1685 caused about a quarter of a million refugees to leave France, especially from its northern and north-eastern provinces. Among them were goldsmiths, many of whom settled in England, where their influence gradually became dominant. The type of simple and unornamented silver of the first part of the century continued to be produced (perhaps more often for church than for domestic purposes) but, with the resumption of foreign contacts, is less prominent. Not until the end of the century did it reassert itself.

FIG. 25. Porringer and cover and salver-on-foot, 1660 D.1

But the greatest interest of this period lies in the introduction of, or new demand for, types of silver which are visibly the ancestors of types common today. The monumental drinking vessels, the standing salts and the finialled spoons were outmoded. Now there began to appear forks in sets for use at table. Now the porringer and the caudle cup became popular, though known from wills and inventories to have existed as far back as the sixteenth century. Now the salver was introduced, a flat plate of metal standing on a single trumpet-shaped foot (D1; Fig. 25). These salvers were used for serving and were entirely secular. They should never be confused with the religious paten though they are frequently similar. Equally it is a complete misnomer to refer to them as tazzas—the latter being a drinking vessel which did not survive the Restoration. Now the scope of the Exhibition widens and is no longer confined to the table and the arts of eating and drinking. Now we have the introduction of toilet sets, ink-stands, sconces, silver or silvered furniture and grates; and, to return once more to the favoured pastime of drinking, tankards in great numbers, punch bowls and mugs. Candlesticks too survive in considerable numbers both in the hollow-stemmed columnar variety (D12; Fig. 26) and the cast type.

When dealing with the forms of decoration during this period it is fair to say that almost every known variety was used—embossing, chasing, engraving and applied decoration were all common. The acanthus leaf was a very popular motif and so were flowers and scrolls.



D

Catalogue

Unless otherwise noted, the piece bears the London Assay Mark.

D.1. PORRINGER AND COVER AND SALVER-ON-FOOT; fig. 25.
1660, maker's mark 'I.W.' with a tun below.
Ht. of porringer: 6 in. Wt. of porringer: 18 oz. 5 dwt.
Diam. of salver: 12 in. Wt. of salver: 18 oz. 9 dwt.
Arms of Lytton impaling Dundas.
Lent by an anonymous Canadian owner.

D.2. PORCELAIN BOWL WITH SILVER-GILT MOUNTS.
1660.
Ht. $5\frac{3}{4}$ in.
Lent by Hart House, University of Toronto.

D.3. STEEPLE CUP.
1661, maker's mark A.F.
Ht. 19 in. Wt. 71 oz. 14 dwt.
Lent by The Viscount Furness.

D.4. PAIR OF OCTAGONAL TRENCHER SALTS.
1661, maker's mark P.D.
Diam. of base 2.7 in. Wt. 2 oz. 3 dwt.
Lent by Mrs. M. J. Critchley.

D.5. TANKARD; silver-gilt.
1661, maker's mark W.H., a mullet beneath.
Ht. $4\frac{7}{8}$ in. Wt. 14 oz. 8 dwt.
The initials on the base and lid are I.M. and I.S. in monogram for John Mercer, ancestor of the present Lord Lansdowne.
Lent by H. R. Jessop, Esq.

D.6. SWEETMEAT DISH.
1661, maker's mark I.S.
Diam. 4 in. Wt. 2 oz.
Lent by A. F. Graham-Watson, Esq.

D.7. PORRINGER AND COVER.
1664, maker's mark S.R.
Ht. $5\frac{1}{2}$ in. Wt. 17 oz. 10 dwt.
Engraved with contemporary coat-of-arms on lid; 'Ashby Maske on St. Marke day' round rim; initials E.W. on base.
Lent by A. F. Graham-Watson, Esq.

D.8. TANKARD.
1669, maker's mark I.S. in monogram.
Ht. 7 in. Wt. 28 oz. 10 dwt.
Initialled $\frac{E}{W\ M}$
Lent by courtesy of the Governor and Committee of The Hudson's Bay Company.

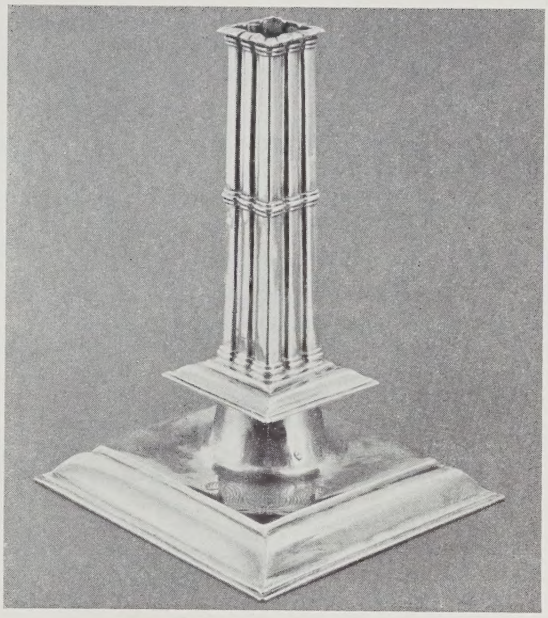


FIG. 26. Pair of candlesticks, 1670 D.12

D.9. PIERCED DISH.
1669, maker's mark A.F.
L. 24 in.
Lent by courtesy of the Governor and Committee of The Hudson's Bay Company.

D.10. STEEPLE CUP.
1669, maker's mark W.H.
Ht. 15 in. Wt. 60 oz.
Inscribed 'Ex dono Justinian Pagitt AR Custodis Brevium etc. In usum hospity Grayensis'.
Lent by courtesy of The Treasurer and Masters of the Bench of the Honourable Society of Gray's Inn.

D.11. TANKARD.
1670, maker's mark F.S.
Ht. $5\frac{3}{4}$ in. Diam. $4\frac{7}{8}$ in. Wt. 20 oz. 16 dwt.
Lent by The Montreal Museum of Fine Arts.

D.12. PAIR OF CANDLESTICKS; fig. 26.
1670, maker's mark B.P.
Ht. $5\frac{1}{4}$ in. Wt. 15 oz. 4 dwt., 16 oz. 1 dwt.
Lent by Mr. James McLagan Hahn.

D.13. SPOON; baluster seal top, silver-gilt.
1670, maker's mark I.I.
L. 7 in.
Lent by an anonymous English owner.

D.14. PORCELAIN TEAPOT; silver-gilt mounted.
Circa 1670.
Ht. 6 in.
Lent by Hart House, University of Toronto.

FIG. 27.
Tankard, 1670 D.16

D.15. ONE-LUGGED PORRINGER.
Newcastle, circa 1670, by J. Douthwaite.
L. 5.7 in. Wt. 5 oz. 17 dwt.
Initials $\frac{D}{EI}$
Lent by Mrs. M. J. Critchley.

D.16. TANKARD; fig. 27.
York, 1670, by Marmaduke Best.
Ht. 7 in. Wt. 24 oz.
Engraved $\frac{I}{T\ E}$ on handle.
Lent by The Worshipful Company of Goldsmiths.

D.17. PAIR OF CANDLESTICKS.
Circa 1670, maker's mark H.W., a pellet and escallop.
Ht. 9 in. Wt. 35 oz.
Lent by A. F. Graham-Watson, Esq.

D.18. FOUR-PRONGED FORKS; two from set of six.
1671, maker's mark I.S.
Engraved on the back of the stem with the crest of a stork.
Lent by Mrs. H. D. Walston.

D.19. STEEPLE CUP.
1672, maker's mark W.H.
Ht. 15 in. Wt. 60 oz.
Inscribed under coat-of-arms 'Ex dono Johannis Plummer'.
Lent by courtesy of The Treasurer and Masters of the Bench of the Honourable Society of Gray's Inn.

D.20. SNUFFERS AND TRAY.
1673, maker's marks (snuffers) E.E., (tray) I.M.(?)
L. of tray 9 $\frac{7}{8}$ in. L. of snuffers 7 in.
Part of the collection of the late Sir Charles J. Jackson, lent by permission of Wing-Commander D. A. Jackson, O.B.E., D.F.C., A.F.C., F.R.S., and by David Wynn Jackson, Esq.

D.21. THE MERTON TANKARD.
1674, maker's mark K.S.
Ht. 5$\frac{3}{4}$ in. Wt. 21 oz. 10 dwt.
Inscribed 'donu Custod: et Socior: Colleg: de Merton Datu M^{ro} Benjam: Cooper gratitud: ergo pro cura et labore suo in exequendo ultim: testament Mag^{ti} Alexand: Fisher benefactor Colleg: praedict.'
Lent by The Lord Fairfax of Cameron.

D.22. GINGER JAR.
1674, maker's mark I.B.
Wt. 108 oz.
Lent by The Lord Fairfax of Cameron.

D.23. SINGLE-HANDLED PORRINGER.
1674, maker's mark E.C.
Wt. 8 oz. 6 dwt.
Pricked on handle $\frac{TS}{ES}$
Lent by A. F. Graham-Watson, Esq.

FIG. 28. Teapot, circa 1678 D.31

D.24. PAIR OF VASES; silver-gilt.
1675, by A. Moore.
Ht. 23$\frac{1}{2}$ in. Diam. at top 9$\frac{5}{8}$ in. Wt. 145 oz.
Lent by The Earl of Warwick.

D.25. SET OF THREE SHELLS.
1675, maker's mark S.H.
Wt. 5 oz. 13 dwt.
One engraved S.T.
Lent by A. F. Graham-Watson, Esq.

D.26. TOILET SET.
Circa 1675, unmarked.
Looking glass, Ht. 23$\frac{1}{2}$ in. W. 18$\frac{1}{4}$ in.
Large casket, 11$\frac{1}{2}$ in. × 9 in. × 4$\frac{1}{4}$ in.
Pair of large round boxes, Ht. 2$\frac{3}{8}$ in. Diam. 5$\frac{1}{8}$ in.
Pair of small round boxes, Ht. 1$\frac{7}{8}$ in. Diam. 3$\frac{3}{8}$ in.
Two bottles, Ht. 2$\frac{1}{4}$ in.
One brush.
One whisk.
Lent by A. F. Graham-Watson, Esq.

D.27. PAIR OF CANDLESTICKS.
Circa 1675, maker's mark T.I. with two escallops.
Ht. 11 in. Wt. 55 oz.
Engraved with contemporary arms and crest of Knight.
Lent by the City Museum and Art Gallery, Bristol.

D.28. SPOON; Death's Head.
York, 1677, by T. Mangy.
L. 7.1 in.
Lent by an anonymous English owner.

FIG. 29. Tankard, 1679 D.33

D.29. SWEETMEAT BOX.
1678, maker's mark A.H.
L. $7\frac{1}{2}$ in.
Part of the collection of the late Sir Charles J. Jackson, lent by permission of Wing-Commander D. A. Jackson, O.B.E., D.F.C., A.F.C., F.R.S., and David Wynn Jackson, Esq.

D.30. THE DOLBEN CUP; silver-gilt.
1678, by Charles Shelley.
Wt. 134 oz. 10 dwt.
The Cup bears a Latin inscription.
Lent by Mrs. H. D. Walston.

D.31. TEAPOT; fig. 28.
Circa 1678, by Charles Shelley.
Ht. $6\frac{1}{4}$ in. Gross wt. 17 oz. 10 dwt.
Engraved with the arms of Archbishop Sharp of St. Andrews.
Lent by A. F. Graham-Watson, Esq.

D.32. BASTING SPOON; slip top.
1679, maker's mark I.R.
L. 15.1 in. Wt. 6 oz. 10 dwt.
Lent by Mrs. H. D. Walston.

D.33. TANKARD. fig. 29.
1679, maker's mark E.G.
Ht. $6\frac{7}{8}$ in. Wt. 25 oz. 5 dwt.
Lent by an anonymous Canadian owner.

D.34. CHINOISERIE PORRINGER AND COVER.
1680, maker's mark M.K.
Ht. 5.9 in. Wt. 29 oz. 10 dwt.
The base inscribed oz. dwt.
29 15
Coat-of-arms on side, crest on lid, initials $\begin{matrix} A \\ R\ B \end{matrix}$ inside lid.
Lent by Mrs. M. J. Critchley.

D.35. ARTICHOKE DISH; fig. 30.
1680, maker's mark J.S.
Ht. $9\frac{1}{4}$ in. Diam. $14\frac{1}{2}$ in. Wt. 88 oz.
Lent by A. F. Graham-Watson, Esq.

D.36. CASTER.
Circa 1680, maker's mark only, by W.B.
Ht. 3.5 in. Wt. 2 oz. 2 dwt.
Lent by an anonymous English owner.

D.37. CUP AND COVER; silver-gilt; fig. 31.
Circa 1680, by R. C. London.
Ht. 7.2 in. Wt. 34 oz. 4 dwt.
Lent by R. C. Cookson, Esq.

D.38. THREE-PRONGED TREFID FORK.
Newcastle, circa 1680, by W. Ramsay.
Engraved M.F. on back of stem.
Lent by Mrs. H. D. Walston.

D.39. PAIR OF OCTAGONAL TRENCHER SALTS.
1681, maker's mark a bird.
Diam. $3\frac{1}{2}$ in.
Engraved with a royal crown.
Lent by Col. S. L. Bibby, C.B.E.

D.40. PORRINGER.
1683, by Charles Shelley.
Ht. $3\frac{4}{5}$ in. Wt. 11 oz.
Lent by Col. S. L. Bibby, C.B.E.

D.41. CHINOISERIE TEA-CUP ON RIMMED FOOT.
Circa 1683, maker's mark S.H. or H.S. in monogram.
Ht. $2\frac{1}{8}$ in. Wt. 1 oz. 17 dwt.
Lent by Miss Janet Low.

D.42. PAIR OF MUGS.
1683, maker's mark I.C.
Ht. 3.1 in. Wt. 14 oz.
Lent by Mrs. M. J. Critchley.

D.43. CHINOISERIE BOWL; silver-gilt.
1683, maker's mark R.C.
Ht. 3.5 in. Diam. 7.8 in. Wt. 21 oz. 2 dwt.
Engraved on side with contemporary cypher, and on base '34 = 5 wth Ewer'.
Lent by Mrs. M. J. Critchley.

D.44. SINGLE-HANDLED PORRINGER; fig. 32.
1683, maker's mark E.G.
Ht. $1\frac{5}{8}$ in. Diam. 5 in. Wt. 7 oz. 1 dwt.
Arms of Saunders of Co. Norfolk.
Inscribed $\begin{matrix} AS \\ ES \end{matrix}$ August 26. 1685.
Lent by The Worshipful Company of Goldsmiths.

D.45. CHINOISERIE MUG.
1683, maker's mark G.S.
Ht. $1\frac{3}{4}$ in.
Lent by A. F. Graham-Watson, Esq.

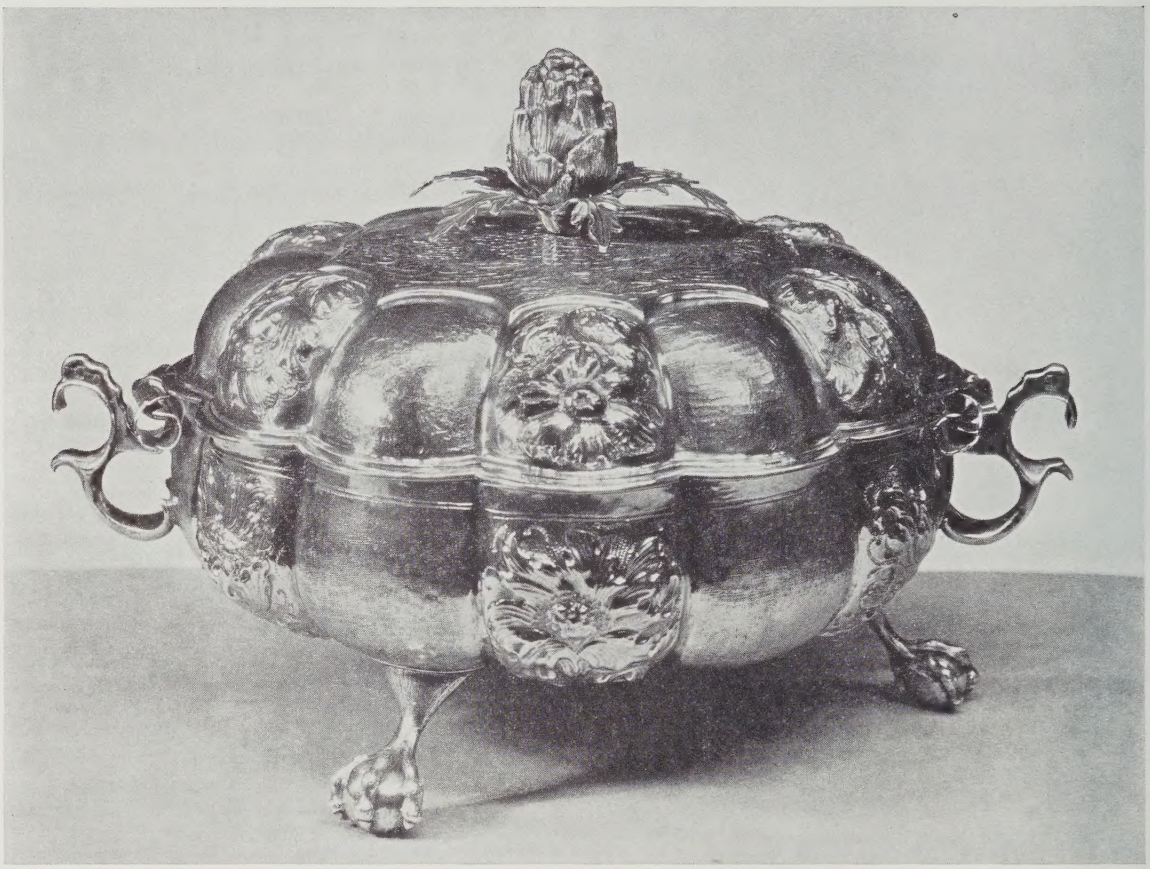


FIG. 30. Artichoke dish, 1680 D.35

D.46. CHINOISERIE MUG.
1683, maker's mark P.R. in monogram.
Ht. 2 in.
Pricked on base I.T.
Lent by A. F. Graham-Watson, Esq.

D.47. PAIR OF CANDLESTICKS; fig. 33.
1683, maker's mark T.A.
Ht. $8\frac{1}{4}$ in. Wt. 13 oz. 1. dwt.; 14 oz. 8 dwt.
Lent by Mr. David George Hahn.

D.48. BEAKER.
1683, lip stippled R.S.A.W. 1684.
Ht. $3\frac{3}{16}$ in. Diam. 3 in. Wt. 4 oz. 3 dwt.
Lent by an anonymous Canadian owner.

D.49. SPOON; crest finial.
1683.
L. 6.9 in.
Lent by an anonymous English owner.

D.50. SALVER-ON-FOOT.
1684, maker's mark P. M.
Ht. 2.7 in. Diam. 12.2 in. Wt. 25 oz. 4 dwt.
Lent by Col. S. L. Bibby, C.B.E.

D.51. SET OF THREE CASTERS; fig. 34.
1684, maker's mark W.B.
Ht. 7.4 in. Wt. 12 oz. 18 dwt.
Contemporary coat-of-arms.
Lent by an anonymous English owner.

D.52. CHINOISERIE MUG.
1684, maker's mark E.G.
Ht. $3\frac{3}{4}$ in. Wt. 6 oz. 15 dwt.
Engraved on front $\frac{\text{MH}}{\text{RW}}$
Lent by A. F. Graham-Watson, Esq.

D.53. BEAKER.
1684, maker's mark a goose in a dotted circle.

Ht. $3\frac{1}{2}$ in. Diam. $3\frac{3}{4}$ in. Wt. 3 oz. 4 dwt.
Lent by Mr. R. G. Meech, Q.C.

D.54. CASTER.
1685, maker's mark F.A.
Ht. $5\frac{1}{2}$ in. Wt. 4 oz. 10 dwt.
Engraved with contemporary coat-of-arms.
Lent by A. F. Graham-Watson, Esq.

D.55. PAIR OF PLATES; from a set of twenty-four.
1685, maker's mark R.C.
Diam. $9\frac{15}{16}$ in.
Lent by A. F. Graham-Watson, Esq.

D.56. TREFID SPOON.
Circa 1685, by J. Peard, Bideford.
Lent by G. S. Sanders, Esq.

D.57. ROSEWATER DISH.
1686, maker's mark T.S.
Diam. $17\frac{3}{4}$ in. Wt. 72 oz.
Engraved with contemporary coat-of-arms.
Lent by Mrs. H. D. Walston.

D.58. TREFID SPOON.
Circa 1686, with the skull mark, possibly Truro or Launceston.
Lent by G. S. Sanders, Esq.

D.59. GLASS GOBLET; silver-gilt mounts.
1687, by Anthony Nelme.
Ht. $15\frac{1}{4}$ in.
Lent by Hart House, University of Toronto.

FIG. 31. Cup and cover, circa 1680 D.37

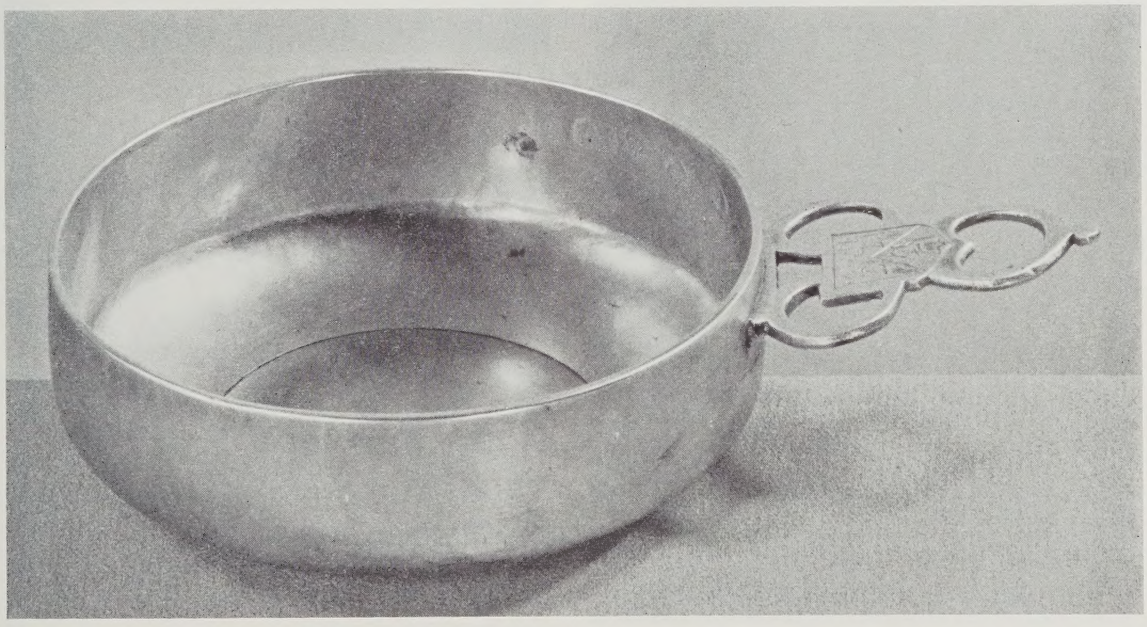


FIG. 32. Single-handled porringer, 1683 D.44

D.60. PAIR OF TEACUPS AND SALVERS; fig. 35
1688, maker's mark F.S. with crown above and mullet below.
Diam. (cups), 3 in. (salvers). $5\frac{1}{8}$in. Wt. 15 oz. 2 dwt.
Lent by Mr. R. G. Meech, Q.C.

FIG. 34. One of a set of casters, 1684 D.51

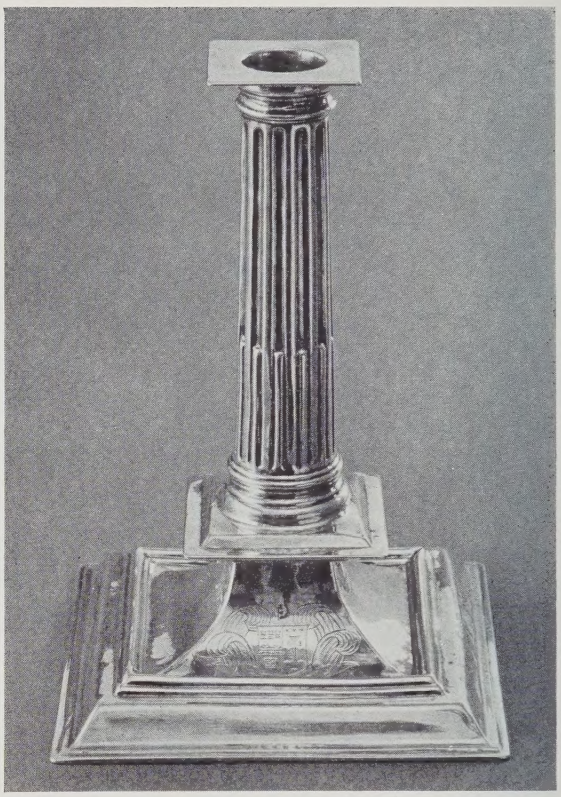


FIG. 33. One of a pair of candlesticks, 1683 D.47

FIG. 35. One of a pair of tea cups and salvers, 1688 D.60

E

William and Mary and William III, 1688–1702

STYLES in art seldom fit into the neat chronological divisions of sovereigns' reigns. This section of the exhibition covers the fourteen years from 1688 to 1702, the joint reign of Mary Stuart (daughter of James II) and her consort William of Orange who became William III, and—after Mary's death in 1695—the sole reign of William III. In the history of silver it is associated with a particular type of surface ornament marked by rows of alternate fluting and gadrooning arranged vertically or in twisted diagonals. (*Fluting* consists of shallow, parallel channels in the surface of the vessel; *gadrooning* is a form of inverted or raised fluting.) This starts from either the upper or the lower edge of the piece, generally the lower one; the end of the fluted or gadrooned ornament towards the centre of the vessel is usually marked by small stamped motifs or groups of dots. Cartouches with scrolled edges and roped borders to flat pieces are known. These characteristics were most common during the fourteen years of this period, though known soon after 1680, and lasting until approximately 1705. It was a matter of surface ornament only. In silver as, for instance, in furniture, the William and Mary period looked backward rather than forward, and the forms of vessels in use during the preceding period were in the main continued. Only in the next reign with the ascendancy of the plain native style was there a change.

Perhaps the most important event of these fourteen years was the institution of the so-called 'Britannia' standard in 1697. This grew out of one of the recurrent crises of supply and demand so common in this history. The prosperity of the later seventeenth century had resulted in a great increase in the demand for silver, both for vessels and for coinage. There had been no equivalent increase in supply. Coinage and silver vessels were made at the same sterling standard of 11 ounces, 2 pennyweight (written '11 oz. 2 dwt.') in the Troy weight pound. This meant that coins were being clipped and were gradually becoming scarcer, and that silver vessels were being made partly from the clippings and partly, it is suggested, from illegally imported foreign silver. In 1696 the Mint took necessary action to protect the coinage. The old sterling standard was retained for coinage; the standard for silver vessels was increased by 8 dwt. to 11 oz. 10 dwt. At the same time a compulsory form of Maker's Mark was instituted and the maker was obliged, when having pieces assayed and marked at Goldsmiths' Hall, to register his name and his new Mark.

FIG. 36. Porringer and cover, 1689 E.2

E

Catalogue

Unless otherwise noted, the piece bears the London Assay Mark.

E.1. PAIR OF CHINOISERIE MUGS.
1689, by D.G.
Ht. 3.7 in. Wt. 12 oz. 11 dwt.
Engraved on base $\frac{H}{TD}$
Lent by R. C. Cookson, Esq.

E.2. PORRINGER AND COVER; fig. 36.
1689, maker's mark J.S.
Ht. 6 in. Wt. 19 oz. 12 dwt.
Lent by Mr. R. G. Meech, Q.C.

E.3. TREFID SPOONS; set of six silver-gilt.
1689, maker's mark $\frac{S}{W}$ with contemporary arms on back of stem.
Lent by Mrs. H. D. Walston.

E.4. PLATE; silver-gilt.
1690, by F. Garthorne.
Diam. 9.4 in. Wt. 18 oz. 12 dwt.
Royal Cypher of William and Mary thrice repeated on the rim.
Lent by R. C. Cookson, Esq.

E.5. EWER; silver-gilt; fig. 37.
1690, by F. Garthorne.
Ht. $9\frac{1}{2}$ in. Wt. 57 oz. 15 dwt.
Royal Arms and Cypher of William and Mary on front.
Lent by gracious permission of Her Majesty The Queen.

E.6. PICNIC SET.
Circa 1680, unmarked.
—Beaker: Ht. $3\frac{1}{4}$ in.
—Fork and spoon.
—Double condiment box.
—Nutmeg grater.
Engraved on base L.M. under ducal coronet.
Lent by A. F. Graham-Watson, Esq.

E.7. TANKARD.
1690, maker's mark IS.
Ht. $7\frac{5}{8}$ in. Wt. 68 oz. 5 dwt.
Engraved on cover with the College Arms and 'Coll Regal' and on barrel with Arms.
Lent by the Provost and Fellows of King's College, Cambridge.

E.8. CHINOISERIE PORRINGER.
1690.
Ht. $4\frac{3}{4}$ in. Wt. 13 oz. 2 dwt.
Royal Ontario Museum 950.82.4.

FIG. 38. Salver-on-foot, circa 1692 E.9

E.9. SALVER-ON-FOOT; silver-gilt. fig. 38.
Circa 1692, by George Garthorne.
Ht. 2 in. Diam. 13.2 in. Wt. 44 oz.
Royal Rose in centre surmounted by a Crown, and the initials WM R.
Lent by R. C. Cookson, Esq.

E.10. CHINOISERIE PUNCH BOWL.
1692, maker's mark IY with a stag.
Diam. $11\frac{3}{4}$ in.
From the collection of the late Sir Charles J. Jackson, lent by permission of Wing-Commander D. A. Jackson, O.B.E., D.F.C., A.F.C., F.R.S., and David Wynn Jackson, Esq.

E.11. PAIR OF SALVERS-ON-FOOT; silver-gilt.
1694, maker's mark SH or HS in monogram.
Ht. $2\frac{3}{4}$ in. Wt. 52 oz. $8\frac{3}{4}$ dwt.
Lent by The Earl of Warwick.

E.12. PAIR OF TWO-PRONGED TREFID FORKS.
1694, by L. Coles.
Engraved on back of stem with the crest of a Moor's Head crowned.
Lent by Mrs. H. D. Walston.

E.13. THREE-PRONGED SHIELD-TOP FORKS; two from a set of twelve.
1694, maker's mark $\frac{S}{W}$
Engraved with contemporary coat-of-arms on back of stem.
Lent by Mrs. H. D. Walston.

E.14. POT; fig. 39.
Newcastle, circa 1695, by William Ramsay.
Ht. 8.6 in. 'wtt ounc' engraved on base.
19 $\frac{1}{2}$
Lent by an anonymous English owner.

FIG. 37.
Ewer, 1690 E.5
(*Photograph Crown copyright reserved*)

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FIG. 39. Pot, circa 1695 E.14

E.15. BASTING SPOON.
Circa 1695, by P. Harache, maker's mark only.
Engraved weight '9 oz 16 pe'.
Bowl engraved with contemporary crest and arms and initials 'MH' 'ST'.
Lent by Mrs. H. D. Walston.

E.16. TUMBLER CUP.
1696, by J. Penfold.
Ht. $2\frac{1}{2}$ in. Diam. $3\frac{1}{4}$ in. Wt. 4 oz.
Engraved with contemporary coat-of-arms.
Lent by A. F. Graham-Watson, Esq.

FIG. 40. Set of three casters, 1699 E.23

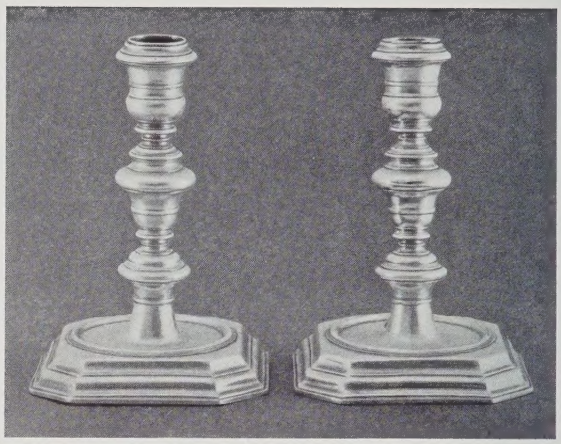


FIG. 41. Pair of candlesticks, 1699 E.24

E.17. SNUFFERS AND STAND.
1697, maker's mark J. Edgar (snuffers), J. Fawdery (stand).
Ht. of stand $4\frac{1}{2}$ in. L. of snuffers $6\frac{3}{8}$ in.
Part of the collection of the late Sir Charles J. Jackson lent by permission of Wing-Commander D. A. Jackson, O.B.E., D.F.C., A.F.C., F.R.S., and David Wynn Jackson, Esq.

E.18. PAIR OF JUGS; silver-gilt.
1697, by P. Harache.
Ht. $9\frac{5}{8}$ in. Wt. 68 oz.
Lent by The Earl of Warwick.

E.19. WINE CISTERN.
Circa 1698, maker's mark S.H. an anchor between and a crown and device above.
Ht. $6\frac{1}{2}$ in. W. $16\frac{1}{2}$ in. Wt. 160 oz. 5 dwt.
Coat-of-arms of Lowndes impaling Shales.
Lent by courtesy of the Governor and Company of The Bank of England.

E.20. PAIR OF MUGS.
1698, by J. Chartier.
Ht. $2\frac{1}{4}$ in. Wt. 6 oz.
Engraved on body with figure of Bacchus, also contemporary coat-of-arms; engraved on bottom with fox and 'Jay dormi'.
Lent by Mrs. H. D. Walston.

E.21. PLATE.
1698, by A. Nelme.
Diam. $9\frac{5}{8}$ in. Wt. 19 oz. 18 dwt.
Contemporary coat-of-arms on rim.
Lent by A. F. Graham-Watson, Esq.

E.22. PORRINGER.
1698, by Matthew Cooper, cover by Richard Syngin.
Ht. $3\frac{3}{4}$ in., Wt. 13 oz.
Royal Ontario Museum 937.24.1.

E.23. SET OF THREE CASTERS; fig. 40.
1699, by J. Cooke.
Ht. 7 in., 9 in., 7 in. Wt. 37 oz.
Lent by Capt. J. H.McNeile.

E.24. PAIR OF CANDLESTICKS; fig. 41.
1699, by Benjamin Pyne.
Ht. $7\frac{1}{4}$ in. Wt. 31 oz.
Lent by Mr. R. G. Meech, Q.C.

E.25. PAIR OF CAPSTAN-SHAPED SALTS.
1700, by P. Oyle.
Wt. 3 oz.
Lent by A. F. Graham-Watson, Esq.

E.26. TANKARD; silver-gilt.
1701, by J. Ward.
Ht. 7.3 in. Wt. 39 oz. 8 dwt.
Lion couchant thumbpiece.
Lent by Col. S. L. Bibby, C.B.E.

E.27. MONTEITH.
1701, by W. Denny.
Diam. 12 in.
Contemporary arms of Plomer.
Part of the collection of the late Sir Charles J. Jackson lent by permission of Wing-Commander D. A. Jackson, O.B.E., D.F.C., A.F.C., F.R.S., and David Wynn Jackson, Esq.

E.28. MUG.
Exeter, 1701, by J. Elston.
Ht. 3 in. Wt. 3 oz. 8 dwt.
Lent by A. F. Graham-Watson, Esq.

FIG. 42. Tankard, 1701 E.30

E.29. SET OF FOUR SALTS.
1701, by Thomas Ash.
Diam. $2\frac{1}{2}$ in. Wt. 1 oz. 10 dwt.
Lent by Mr. R. G. Meech, Q.C.

E.30. TANKARD; fig. 42.
1701, by H. Payne (?).
Ht. $7\frac{3}{4}$ in.
Lent by Mrs. Francis G. Venables.

E.31. GROUP OF MINIATURES.
Tankard; 1690, maker's mark GM.
Jug; 1690, maker's mark GM.
3 Casters; 1690, maker's mark R.S.
Flatiron; 1691, maker's mark GM.
Candlesticks; 1697, maker's mark Ma.
Monteith; 1699, maker's mark Ma.
Teapot; 1700, maker's mark Ma.
Lent by Sir Clive Edwards, Bt.

F

Queen Anne and George I, 1702–27

THIS section of the exhibition, which covers the period of the end of the Stuarts (Queen Anne) and the beginning of the Hanoverian line (George I) points up the fact that political events do not necessarily influence style. The style favoured after the Restoration was one which involved rich ornamentation and display. The German background of George I and the arrival on English shores of Huguenot craftsmen bearing a French tradition of elaborate forms with much surface ornament would—one would think—strengthen this tendency.

In the event, the opposite was the case. In this period the native preference for simplicity—in abeyance for two generations—reasserted itself. There appeared a plain, bulky, sometimes massive style, often giving the impression of complete simplicity despite the use of some unobtrusive ornament. It is sometimes reminiscent of Queen Anne furniture, which also gives an often quite deceptive appearance of simplicity. These plain forms were therefore in strong contrast with the new influences on silversmithing brought from France, and this polarity between ornateness and simplicity explains the history of English silver at this period.

By 1719 the crisis in the supply of silver, which had produced the Britannia Standard Act in 1696, was over. A new Act made the choice between the two standards free, which it still is. Sterling is better to work in than the rather softer Britannia metal and on the whole silversmiths have preferred it.

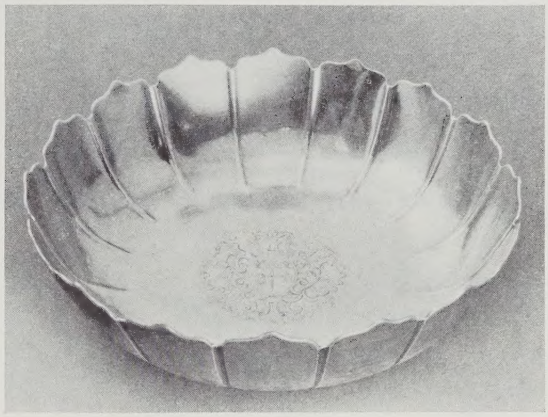


FIG. 43. Fruit dish, 1706–9 F.6

In this period the emphasis on silver drinking vessels waned. Glass was coming into general use and replaced the silver wine cup; but tankards and mugs for the drinking of ale and beer have always retained their popularity. This was also a period of the use of vast pieces of silver chiefly in connection with wine—wine cisterns, wine fountains and even wine coolers; occasionally there is even a silver chandelier. But now interest centred round the tea table and on table silver. There was a growing use of teapots, cream jugs, covered sugar bowls, tea caddies, trencher salt cellars and casters. There were also silver-handled table and cheese knives; spoons and forks were made in sets of various sizes, but the wide range of pattern and size that we know today was lacking up to the reign of Queen Victoria.

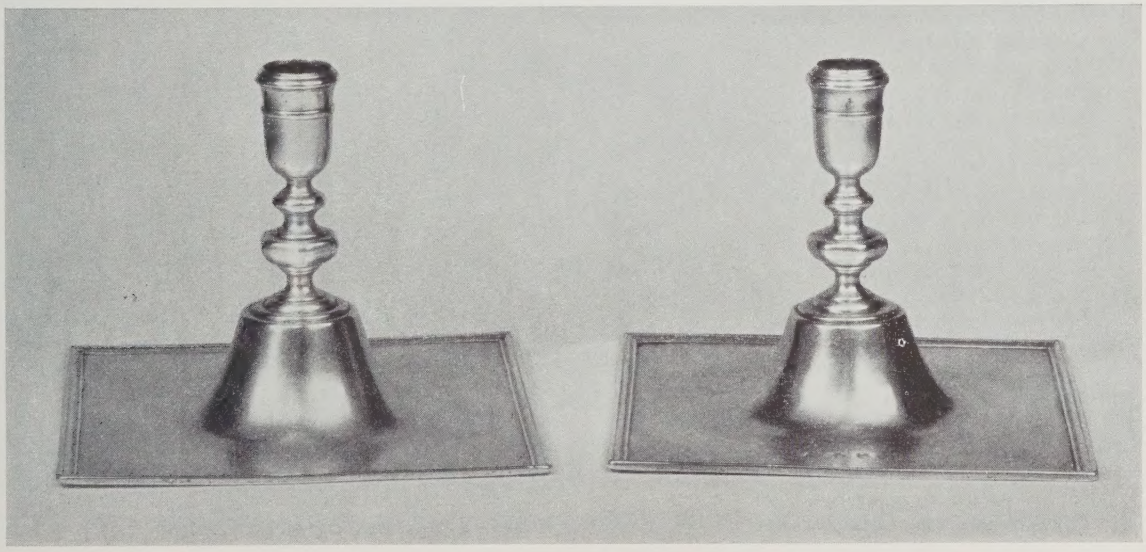


FIG. 45. Pair of candlesticks, 1712 F.14

FIG. 46.
Teapot, 1712 F.15

F

Catalogue

Unless otherwise noted, the piece bears the London Assay mark.

F.1. CUP AND COVER.
1703, maker's mark indecipherable.
Ht. 9½ in. Wt. 32 oz. 12 dwt.
Lent by His Excellency The Governor General.

F.2. PAIR OF SCONCES; fig. 2.
1703.
Ht. 8½ in.
Lent by The Victoria and Albert Museum.

F.3. NINE-BRANCH CHANDELIER.
1704, by J. Bodington.
Lent by Julian Salmond, Esq.

F.4. MONTEITH.
1705, by A. Nelme.
Ht. with rim 9¾ in., Diam. with rim 13½ in. Wt. 96 oz.
Lent by The Lord Fairfax of Cameron.

F.5. SPOON; dog-nose handle.
1706, maker's mark S:H within a diamond.
L. 7⅞ in.
Royal Ontario Museum 949.103.2

F.6. FRUIT DISH; fig. 43
1706–9, by Louis Cuny, maker's mark C.V.
Diam. 8¾ in. Arms of Sir Hans Sloane.
Lent by an anonymous Canadian owner.

F.7. COVERED BOWL.
1707, by William Fleming.
Ht. 4½ in. Wt. 18 oz. 4 dwt.
Lent by an anonymous Canadian owner.

F.8. CHOCOLATE POT.
1707.
Ht. 10 in. Gross wt. 26 oz. 14 dwt.
Lent by G. S. Sanders, Esq.

F.9. MONTEITH; fig. 44
1709, by Francis Garthorne.
Wt. 97 oz. 15 dwt.
Lent by an anonymous Canadian owner.

F.10. TANKARD.
1710, by Richard Green.
Ht. 7½ in.
Lent by Mrs. F. G. Venables.

F.11. WINE FOUNTAIN.
Circa 1710, by William Lukin.
Ht. 24¾ in. Wt. 263 oz. 17 dwt.
Lent by an anonymous Canadian owner.

FIG. 44. Monteith, 1709 F.9

F.12. SET OF THREE OCTAGONAL CASTERS.
1711, by A. Nelme.
Ht. 9.1 in., 7.1 in. Wt. 32 oz. 17 dwt.
Lent by G. H. Cookson, Esq.

F.13. PAIR OF CANDLESTICKS.
1711, by John Fawdery.
Ht. 7 in. Wt. 12 oz. 8 dwt., 11 oz. 15 dwt.
Lent by an anonymous Canadian owner.

F.14. PAIR OF DESK CANDLESTICKS; fig. 45.
1712, by A. Nelme, maker's mark only and engraved on base, 'Pr. 38 = 17.0' on one; the other fully marked and engraved 'Pr. 34 = 14'. Crest of Drogheda.
Lent by an anonymous Canadian owner.

FIG. 48. Two-handled cup and cover, 1717 F.25

F.15. TEAPOT; fig. 46.
1712, by A. Courtauld.
Ht. $5\frac{1}{4}$ in. Wt. 14 oz. 3 dwt.
Lent by an anonymous Canadian owner.

F.16. PAIR OF WINE COOLERS.
1713, by L. Mettayer.
Ht. $8\frac{3}{4}$ in.
Engraved with the Royal Arms.
Lent by The Viscount Cowdray.

F.17. SIDEBOARD DISH.
1713, by L. Mettayer.
Ht. $8\frac{3}{4}$ in.
Diam. $26\frac{3}{4}$ in.
Engraved with the Royal Arms.
Lent by The Viscount Cowdray.

F.18. CASTER.
1714, by John Holland.
Ht. 3 in. Wt. 2 oz. 1 dwt.
Lent by Mr. R. G. Meech, Q.C.

F.19. TEA CADDY.
1714, by Thomas Ash.
Ht. $4\frac{1}{4}$ in. Wt. 12 oz. 15 dwt.
Lent by an anonymous Canadian owner.

F.20. PAIR OF OCTAGONAL SALVERS-ON-FOOT.
1715, by M. Cooper.
Ht. 1.7 in. Diam. 5.7 in. Wt. 14 oz. 8 dwt.
Lent by Col. S. L. Bibby, C.B.E.

F.21. THE WARWICK CRUET.
1715, by A. Nelme.
Lent by The Earl of Warwick.

F.22. SET OF CANDLESTICKS, SNUFFERS AND STAND.
1715, by L. Mettayer.
Ht. of Candlesticks $8\frac{1}{2}$ in. Wt. 11 oz. 7 dwt.
Lent by an anonymous Canadian owner.

F.23. FRUIT DISH.
Circa 1715, by T. Folkingham.
Diam. 6.3 in.
Lent by Col. S. L. Bibby, C.B.E.

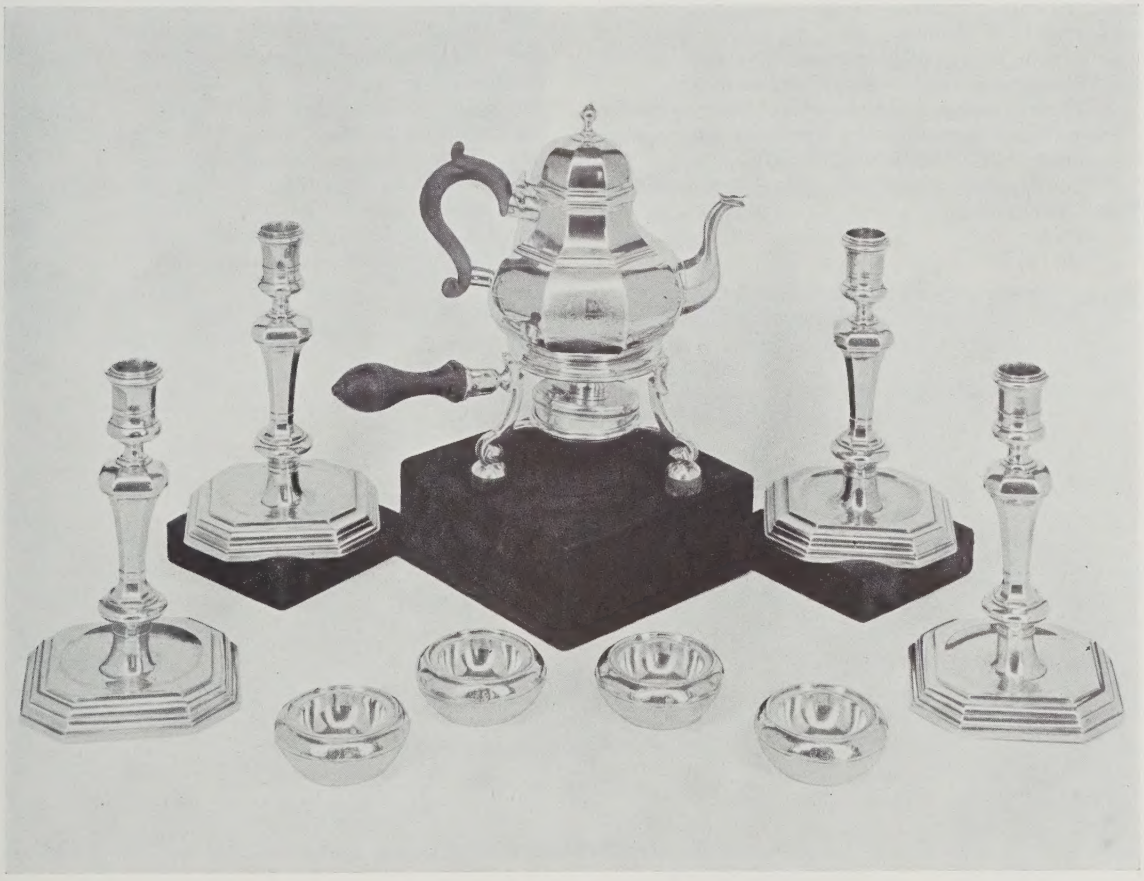


FIG. 49. Set of candlesticks, 1717 F.26

FIG. 47. Teapot, 1716 F.24

FIG. 50. Set of salts, 1717

F.24. OCTAGONAL TEAPOT STAND AND LAMP; fig. 47.
1716, by W. Spackman.
Wt. 31 oz. 10 dwt.
Lent by an anonymous English owner.

F.25. TWO HANDLED CUP AND COVER; silver-gilt; fig. 48.
1717, by Jonathan Newton.
Ht. 10 in. Wt. 49 oz.
Arms of Earl of Crawford and Balcarres.
Lent by Mr. E. E. Poole.

F.26. SET OF FOUR CANDLESTICKS; fig. 49.
1717, by P. Platel.
Ht. 7 in. Wt. 64 oz.
Engraved with the badge of the Prince of Wales.
Lent by an anonymous English owner.

F.27. SET OF FOUR TRENCHER SALTS; fig. 50.
1717, by P. Platel.
Ht. 1.1 in. Diam. 2.2 in. Wt. 15 oz. 12 dwt.
Engraved with the badge of the Prince of Wales.
Lent by an anonymous English owner.

F.28. STANDISH; fig. 51.
1718, by A. Nelme.
L. 15 in. W. $9\frac{3}{8}$ in. Wt. engraved '89=11=0.'
Comprises inkwell, penholder and sandbox.
The tray engraved with the arms of Bateman quartering Searle surmounted by Viscount's coronet above motto 'NEC PRECE NEC PRETIO'.
Lent by courtesy of the Visitors of the Ashmolean Museum.

F.29. COFFEE POT.
1718.
Ht. $10\frac{1}{2}$ in.
Royal Ontario Museum L. 949.7.8
On loan to the Museum from Mrs. Henry Sproatt.

F.30. COFFEE POT; fig. 52
1719, by D. Sleamaker.
Ht. $6\frac{1}{2}$ in. Wt. 11 oz. 2 dwt.
Lent by an anonymous Canadian owner.

F.31. SET OF FOUR TRENCHER SALTS; fig. 53.
1719, by Christ. Canner.
Ht. $1\frac{1}{2}$ in. Wt. 2 oz. 9 dwt., 2 oz. 5 dwt., 2 oz. 7 dwt., 2 oz. 14 dwt.
Lent by an anonymous Canadian owner.

F.32. PAIR OF SIDEBOARD DISHES.
1719, by W. Fawdery.
Diam. $13\frac{3}{4}$ in. Wt. 84 oz.
Lent by Mrs. H. D. Walston.

F.33. CASTER; fig. 54.
1720, by G. Johnson.
Lent by an anonymous Canadian owner.

F.34. PAIR OF FLAGONS.
1720, by J. Clifton.
Ht. $10\frac{1}{2}$ ins. Wt. 75 oz.
Lent by The Lord Fairfax of Cameron.

F.35. TEAPOT; fig. 55.
Exeter, 1720, by Pentecost Symonds.
Ht. $4\frac{1}{4}$ in. Wt. 11 oz. 10 dwt.
Lent by an anonymous Canadian owner.

F.36. BRANDY WARMER; fig. 56.
1721, by William Fleming.
Ht. $2\frac{3}{8}$ in. Wt. 5 oz. 10 dwt.
Lent by an anonymous Canadian owner.

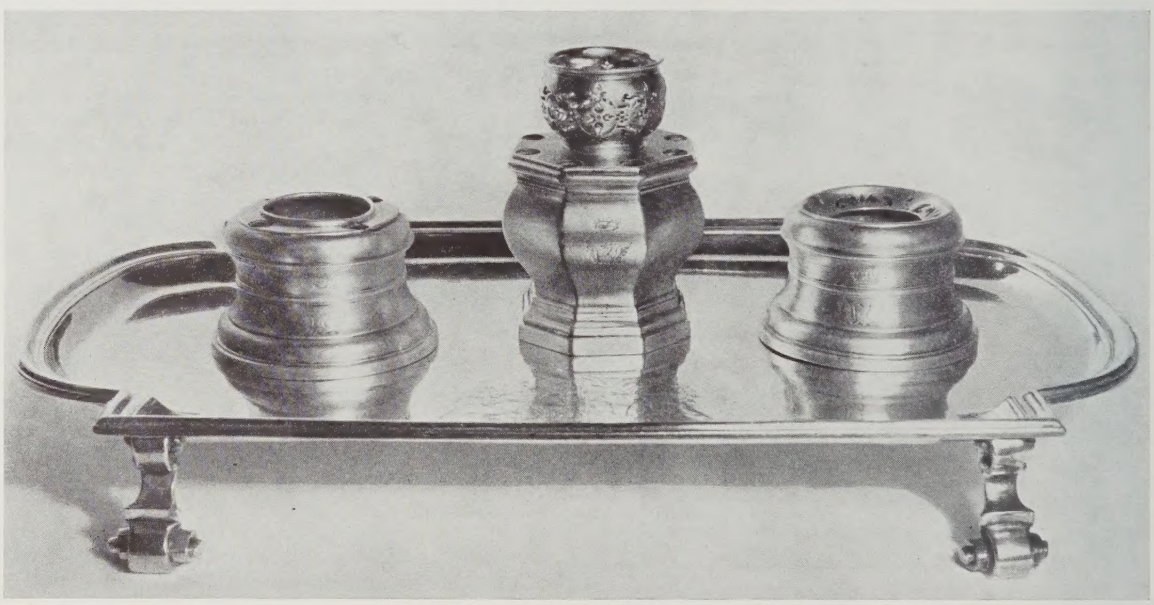


FIG. 51. Standish, 1718 F.28

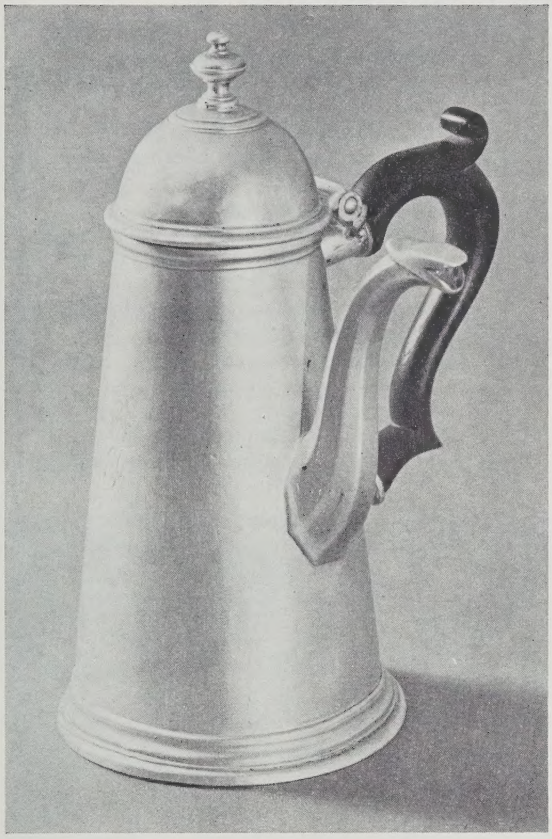


FIG. 52. Coffee pot, 1719 F.30

FIG. 53. Set of Trencher salts, 1719 F.31

F.37. HEXAFOIL SALVER.
1723, by A. Nelme.
Diam. 17 in. Wt. 94 oz. 10 dwt.
Lent by The Lord Fairfax of Cameron.

F.38. THREE-BRANCH CANDELABRUM.
1724, by David Green.
Ht. 10.3 in. Spread 10.4 in. Wt. 39 oz. 10 dwt.
Widow's coat-of-arms.
Lent by Mrs. T. M. Till.

F.39. SALVER.
1724, by Paul Lamerie.
6 in. square. Wt. 11 oz. 10 dwt.
Lent by an anonymous Canadian owner.

F.40. WINE CISTERN.
1724, by B. Pyne.
L. 33 in. W. 21 in. Depth 15 in. Wt. 589 oz. 13 dwt.
Lent by The Viscount Cowdray.

F.41. TOILET SET.
1725, by D. Willaume, and A. Courtauld.
Comprising:
Looking glass $22\frac{3}{4}$ in.$\times 15\frac{1}{2}$ in.
Pair of caskets $10\frac{1}{4}$ in.$\times 8$ in. Wt. 196 oz. 15 dwt.
Pair of boxes 5 in.$\times 5$ in. Wt. 58 oz.
Box 3 in.$\times 3$ in. Wt. 7 oz. 7 dwt.
Pin cushion, Wt. 48 oz. 1 dwt.
Pair of candlesticks, Ht. $6\frac{3}{4}$ in. Wt. 30 oz.
Pair of powder bowls, Ht. 5 in. Wt. 49 oz.
Snuffers and tray, Wt. 10 oz. 1 dwt.
Rosewater ewer and dish, Wt. 113 oz. 9 dwt. (Ht. ewer $9\frac{1}{2}$ in.; L. dish $17\frac{1}{4}$ in.)
Pair of brushes 5 in.$\times 3$ in. Wt. 14 oz.
Pair of whisks.
Engraved with cypher under a coronet.
Lent by The Viscount Cowdray.

F.42. HOT WATER JUG.
Circa 1725.
Ht. $10\frac{1}{4}$ in. Wt. 25 oz.
Lent by the Montreal Museum of Fine Arts.

F.43. THE BATHURST MINIATURES.
Part of a collection of toys of the late seventeenth and early eighteenth century, the larger part being made by the maker who used G.M. as his mark until the introduction of the Britannia Standard when he used Ma. It is not possible to give the date in every case as some of the pieces are unmarked and some bear maker's mark only.

Pair of single-light Wall Sconces	3in.$\times$1in.
Single-light Wall Sconce	3 in.$\times$2 in.
Kitchen Hanging Spit	$5\frac{1}{4}$ in.$\times 7\frac{3}{4}$ in.
Meat Rack	2 in. closed.
Wool winder	$2\frac{1}{2}$ in. high
Two-light Rush Holder	$4\frac{1}{2}$ in. high
Roasting Spit	8 in. long

FIG. 54. Caster, 1720 F.33

Pair of Fire Dogs	$1\frac{3}{8}$ in.$\times 1\frac{1}{2}$ in.
Shovel	$3\frac{7}{8}$ in.$\times 1\frac{1}{8}$ in.
Pair of Tongs	4 in.
Whiskey Still	
Mouse trap, 1690	$2\frac{3}{8}$ in.$\times 1\frac{1}{2}$ in.$\times$ $1\frac{1}{4}$ in.
Plate-warming Oven, 1690	$2\frac{1}{2}$ in. $\times 1\frac{3}{4}$ in.
Pierced Ladle, 1697	$4\frac{1}{4}$ in.$\times 1\frac{1}{4}$ in.
Stew Pan with drop handle, 1699	$1\frac{1}{2}$ in. diam.$\times\frac{3}{4}$ in. deep
Cauldron, 1701	$1\frac{1}{2}$ in.$\times 1\frac{1}{4}$ in.
Fire Grate, 1706	$3\frac{3}{4}$ in.$\times 3\frac{3}{4}$ in.$\times$ $1\frac{1}{2}$ in. deep
Grid iron, 1706	$3\frac{1}{2}$ in.$\times 1\frac{1}{2}$ in.
Frying Pan, 1707	$4\frac{3}{4}$ in. $\times 1\frac{3}{4}$ in.
Dripping Pan with handles, 1710	3 in.$\times 3\frac{1}{2}$ in.
Fender, 1710	10 in.

Lent by Lord Bathurst from his family heirlooms in appreciation of many kindnesses received by him and his brother during their evacuation from England to Canada during the Second World War.

F.44. THE BRUNSWICK SILVER; fig. 2.

(a) German *(Owned by George II)*

(1) One of two identical mirrors; fig. 3.
Augsburg, by a member of the Gelb family (?)
End of 17th century.
Ht. with frame 115 in. W. 66 in.
Made for Duke Anton Ulrich of Brunswick-Wolfenbüttel (1633–1714).

(2) One of two identical tables.
Augsburg, by Johann Ludwig Biller.
End of 17th century.
Ht. 32 in. L. 47 in. W. $29\frac{1}{2}$ in.
Made for Duke Anton Ulrich of Brunswick-Wolfenbüttel (1633–1714).

(3) Two of four gueridons.
Augsburg, maker's mark JB
End of 17th century.
Ht. $34\frac{1}{2}$ in. W. 18 in.
Made for Duke Anton Ulrich of Brunswick-Wolfenbüttel (1633–1714).

FIG. 55. Teapot, 1720 F.35

FIG. 56. Brandy warmer, 1721 F.36

(4) Two of five chairs.
Augsburg, by Philip Jakob Drentwett.
Early 18th century.
Ht. 58 in. W. 23 in. D. 21 in.
Made for Duke August Wilhelm of Brunswick-Wolfenbüttel (reigned 1714–31).
Cypher, G.R. of George II embossed over cypher of Duke August Wilhelm.

(b) English:

(1) Wine fountain.
1708, by David Willaume.
Ht. 42½ in. Diam. 24 in. Wt. 1047 oz. 7 dwt.
Crest of George, Prince of Wales (later George II) engraved over the arms (now erased) of Chamber, fifth Earl of Meath.

(2) Wine Cistern.
1708, by David Willaume.
L. 45 in. W. 27 in. Ht. 26 in. Wt. 1766 oz. 8 dwt.
Crest of George, Prince of Wales (later George II) engraved over the arms (now erased) of Chamber, fifth Earl of Meath.

(3) Oval Tray.
1810, by John Moore.
L. 28¼ in. W. 18½ in.

Lent by gracious permission of H.R.H. Ernst August, Prince of Hanover, Duke of Brunswick and Lüneburg.

G

George II, 1727–1760

DURING the preceding period the native style on one side and the Huguenot on the other could be distinguished clearly. In this period—covering the reign of George II from 1727 to 1760—the leading characteristic was a blend of the two influences. In the early years the simple and bulky forms of the native style blended with the richness of ornament preferred by the Huguenot silversmiths. Theirs was a style similar to that used in France in the later years of Louis XIV and the French Regency (1715–22). This ornament was marked by curved or floral outlines, enclosing geometric and formal designs (G 19; Fig. 62); engraving and the use of applied motifs, cast or stamped separately and generally of a geometric character, were popular techniques (G 5; Fig. 57).

From about 1735 this combination of simple outline with rich ornament developed into an expression of the English Rococo, a new style in which richness of effect was sought more and more at the cost of regularity of form. Ornament became higher in relief and more naturalistic. Embossing was again the most popular technique, while engraving was in use for inscriptions—now usually in cursive script. The sides of vessels which had once been straight now swelled to their widest point about the centre and then diminished in regular steps towards the base, making a shape not unlike an inverted pear.

This style was French in origin and derived from the 'Rocaille' ('rockwork') developed in Paris during the 1720's. Its most famous practitioner in English silver was Paul de Lamerie. Lamerie was born at Hertogenbosch in Holland, probably in 1688. He was apprenticed to a London Huguenot silversmith, Pierre Platel, in 1705, and seems to have begun work on his own in 1712, when his Mark was registered; he died in 1751. Much of his workmanship is superb, but some of his contemporaries could match it. His success, it has been suggested, was due to the fact that in the development of style he maintained a position always slightly, but not too far, ahead of contemporary fashion so that the changes that occur between 1715 and 1750 are to be seen first in his work.

The background of Lamerie's work was the steady industrialisation of England at this time. This brought with it a growing volume of production coupled with an ever-increasing similarity between examples of any one type of vessel. At the same time patronage began to shift within the framework of society, in this first instance from the Crown to the large landed families. Motives of ostentation, imitation and rivalry (each of which affects the silversmith's craft) became evident. The invention of Sheffield plate by Thomas Bolsover about 1743 provided a new expressino

FIG. 57. Cup and cover, 1728 G.5

for these motives. Sheffield plate consisted of a thin sheet of copper overlaid on each side with one of silver. It formed an inexpensive imitation of solid silver, satisfactory so long as the silver sheet was thick enough to prevent the red tinge of the copper from showing through; it was used on occasion by all classes.

The most important new types appearing in this period are again additions to the dining-table. They include the elaborate centre-piece known as the epergne, fruit-dishes and cake-baskets (G 21; Fig. 63) sauceboats (G 30; Fig. 1), soup tureens and entire dinner services. Candelabra, though known before, came into vogue for lighting; towards the end of the period candlesticks increase greatly in length.

FIG. 58. Set of salts, 1729 G.7

FIG. 60.
Kettle on stand and tray, 1731 G.12

G

Catalogue

Unless otherwise noted, the piece bears the London Assay mark.

G.1. PAIR OF SALVERS.
1727, by Isaac Cornasseau.
Diam. 6 in. Wt. 26 oz.
Lent by an anonymous Canadian owner.

G.2. BRANDY WARMER.
1727, by J. Gibbons.
Ht. 6½ in. Wt. 17 oz. 19 dwt.
Lent by an anonymous Canadian owner.

G.3. TRAY.
1728, by Anne Tanqueray.
L. 18⅞ in. Wt. 75 oz.
Lent by The Lord Fairfax of Cameron.

G.4. PAIR OF CANDLESTICKS.
1728, by Paul Lamerie.
Ht. 6 in. Wt. 13 oz. 5 dwt.
Royal Ontario Museum L.949.7.9–10.
On loan to the Museum from Mrs. Henry Sproatt.

G.5. CUP AND COVER; fig. 57.
1728, by Paul Lamerie.
Ht. 12 in. Wt. 95 oz. 17 dwt.
Lent by Mr. R. G. Meech, Q.C.

G.6. CREAM PITCHER.
1729, by J. Sanders.
Ht. 3⅜ in. Wt. 3 oz. 5 dwt.
Lent by an anonymous Canadian owner.

G.7. SET OF FOUR SALTS; fig. 58.
1729, by Paul Lamerie.
Ht. 1 in. Wt. 2 oz. 10 dwt., 2 oz. 7 dwt., 2 oz. 9 dwt., 2 oz. 10 dwt.
Lent by Mr. R. G. Meech, Q.C.

G.8. COVERED CUP.
Circa 1730, by Elizabeth Godfrey.
Ht. 12½ in. Wt. 93 oz. 6 dwt.
Lent by an anonymous Canadian owner.

G.9. JUG.
Circa 1730.
Ht. 8½ in. Wt. 32 oz. 3 dwt.
Lent by the City Museum and Art Gallery of Bristol.

G.10. COVERED CUP.
Circa 1730, maker's mark G.W., crown above.
Ht. 12½ in. Wt. 68 oz. 18 dwt.
Later arms of William Pole-Tylney-Long-Wellesley, fourth Earl of Mornington.
Lent by an anonymous Canadian owner.

FIG. 59. Coffee pot, 1731 G.11

G.11. COFFEE POT. fig. 59.
1731, by Paul Lamerie.
Ht. 11½ in. Wt. 27 oz. 1 dwt.
Arms of Samuel Ongley of Old Warden, Bedfordshire.
Lent by Mr. R. G. Meech, Q.C.

FIG. 61. One of a pair of salvers, 1732 G.14

G.12. KETTLE ON STAND WITH TRAY; fig. 60
1731, by Paul Crespin.
Ht. $12\frac{3}{4}$ in.
Arms of Riddell of Riddell, Roxburghshire.
Lent by an anonymous Canadian owner.

G.13. PAIR OF SAUCE BOATS.
1731, by George Wickes.
L. $8\frac{3}{4}$ in. Wt. 18 oz. 12 dwt. and 19 oz.
Lent by an anonymous Canadian owner.

G.14. PAIR OF SALVERS; fig. 61.
1732, by Simon Pantin, Jr.
Wt. 19 oz. 13 dwt. and 19 oz. 12 dwt.
Arms of Stephen Croft of Wellington Hall, Yorkshire.
Lent by an anonymous Canadian owner.

G.15. BEER JUG.
1733, by Francis Spilsbury.
Ht. $7\frac{1}{2}$ in. Wt. 28 oz. 10 dwt.
Arms of Mark Harford of Frenchay, Gloucestershire.
Lent by an anonymous Canadian owner.

G.16. CREAM PITCHER.
1733, by Joshua Hesley.
Ht. $4\frac{1}{2}$ in. Wt. 5 oz 12 dwt.
Lent by an anonymous Canadian owner.

G.17. TEAPOT.
1734, by Thomas Farrer.
Ht. $4\frac{1}{2}$ in. L. $8\frac{3}{8}$ in. Wt. 14 oz. 16 dwt.
Lent by an anonymous Canadian owner.

G.18. SOUP TUREEN.
1734, by Paul Lamerie.
L. 15 in. Ht. with lid $10\frac{3}{8}$ in. Wt. 150 oz.
Lent by The Lord Fairfax of Cameron.

G.19. COFFEE POT; fig. 62.
1736, by Louis Dupont.
Ht. $8\frac{3}{4}$ in. Wt. 27 oz. 7 dwt.
Lent by an anonymous Canadian owner.

G.20. SET OF TAPERSTICKS.
1737, by William Kidney (?).
Ht. $4\frac{3}{4}$ in. Wt. 3 oz. 14 dwt.
Lent by Mr. and Mrs. John A. McDougald.

G.21. CAKE BASKET; fig. 63.
1738, by Paul Lamerie.
Depth $4\frac{1}{2}$ in. Wt. 63 oz. 11 dwt.
Lent by an anonymous Canadian owner.

G.22. PAIR OF CANDLESTICKS.
1738, by Charles Kandler.
Lent by the City Museum and Art Gallery, Bristol.

G.23. PAIR OF CANDLESTICKS.
1738, by Frederick Kandler.
Ht. $9\frac{1}{8}$ in. Drip pans later.
Lent by E. Eberle, Esq.

G.24. PLATE.
1739, by Paul Lamerie.
Diam. $9\frac{3}{4}$ in. Wt. 19 oz. 15 dwt.
Lent by Mr. R. G. Meech, Q.C.

FIG. 62. Coffee pot, 1736 G.19

FIG. 63. Cake basket, 1738 G.21

G.25. HASH SPOON.
1740, by Isaac Gallard.
L. $16\frac{1}{4}$ in. Wt. 7 oz. 3 dwt.
Lent by an anonymous Canadian owner.

G.26. PAIR OF SAUCE BOATS.
1740, by Jno. Barbe.
Ht. $6\frac{1}{4}$ in. L. $7\frac{3}{4}$ in. Wt. 23 oz. 16 dwt., 24 oz. 7 dwt.
Lent by Miss Aileen Larkin.

G.27. COFFEE POT; silver-gilt.
Circa 1740, by William West.
Ht. $10\frac{3}{4}$ in.
Later arms of Dick of Braid, Midlothian.
Lent by an anonymous Canadian owner.

G.28. WARWICK CRUET-FRAME; fig. 64.
1740, by E. Vincent.
Ht. $5\frac{3}{4}$ in. L. $9\frac{3}{16}$ in. Wt. 61 oz. 13 dwt.
Lent by an anonymous Canadian owner.

G.29. SHAVING JUG AND DISH.
1742, by J. Shruder.
Ht. $8\frac{1}{2}$ in. L. $13\frac{1}{8}$ in. Wt. 59 oz.
Lent by Miss von Callenberg.

G.30. PAIR OF SAUCE BOATS; silver-gilt, fig. 1.
1743, by Nicholas Sprimont.
Approximate wt. 115 oz.
Lent by gracious permission of Her Majesty the Queen.

G.31. SALVER.
1747, by William Peastar.
Diam. $16\frac{3}{8}$ in. Wt. 58 oz. 16 dwt.
Lent by an anonymous Canadian owner.

FIG. 64. Warwick Cruet-Frame, 1740 G.28

FIG. 65. Covered cup, 1750 G.34

G.32. CHAMBERSTICK.
1747, by Paul Lamerie.
Lent by an anonymous Canadian owner.

G.33. SQUARE TRAY.
1747, by Paul Lamerie.
7 in. square. Wt. 13 oz.
Lent by Mr. E. E. Poole.

G.34. COVERED CUP; fig. 65.
1750, by T. Gilpin.
Ht. 18 in. Wt. 206 oz. 7 dwt.
Lent by an anonymous Canadian owner.

G.35. SET OF THREE TEA CADDIES IN CASE; fig. 66.
1755, by Samuel Taylor.
Ht. 6 in., $5\frac{5}{8}$ in., 6 in.
Wt. 17 oz. 3 dwt., 15 oz. 13 dwt., 17 oz. 13 dwt.,
Lent by an anonymous Canadian owner.

G.36. COFFEE POT; fig. 67.
Circa 1755, maker's mark J.S.
Ht. 13 in. Wt. 11 oz. 7 dwt.
Lent by Miss Aileen Larkin.

G.37. SAUCE BOAT.
1757, by George Wickes.
Ht. $5\frac{3}{8}$ in. L. 9 in. Wt. 18 oz. 17 dwt.
Lent by an anonymous Canadian owner.

FIG. 67. Coffee pot, circa 1755 G.36

G.38. PAIR OF CANDLESTICKS.
1758, by William Alexander.
Ht. $8\frac{7}{8}$ in. Wt. 16 oz. 19 dwt., 16 oz. 11 dwt.
Lent by Mr. Henry Burden.

G.39. MUSTARD POT.
Newcastle, 1759, by John Langlands.
Ht. 3 in. Wt. 4 oz. 8 dwt.
Lent by an anonymous Canadian owner.

FIG. 66. Set of tea caddies, 1755 G.35

H

George III, from 1760-1811

THIS PERIOD stretches from the accession of George III in 1760 to the beginning of the Regency of his son in 1811. Ten years after it began there was a complete change in style from the Rococo to the Neo-classical. Lamerie had been dead since 1751, and the force of inspiration which had been so strong in the 1730's and 40's was lost; the 1760's were a period of dying Rococo; Neo-classicism is first seen in silver in 1770. The father of English Neo-classicism was Robert Adam, a Scottish architect who, after some years of study in the Mediterranean, had settled in London in 1761. The Neo-classicism he introduced provided a new inspiration to take the place of Rococo. It gradually extended from the major into the decorative arts; silver was one of the first to show it.

The Neo-classical style was expressed in form (e.g. H20; Fig. 70), ornament (e.g. H 40; Fig. 74) or both together, (e.g. H 11; Fig. 69) of many of the vessels used domestically. It did not derive from Greek or Roman silver, but from objects and ornamentation discovered earlier in the century at the Roman sites of Pompeii and Herculaneum near Naples. The aim of the silversmith was now to reproduce the elegance and balance of the Greek, although the models were almost without exception Roman. Vessels were made with a contrast of straight lines and long sweeping curves. Ornament consisted of sparingly applied designs often using straight lines and based in general on an architecture that was Greek in origin. An appearance of unornamented lightness and balance was given, but some surface ornament was usual.

This lightness of form was matched by a new thinness of metal—that thinness which the English have regarded as elegance on other occasions besides this. When held in the hand, Neo-classical silver is light; many of the pieces, such as candlesticks, had to be weighted with gum or pitch in the base. This thinness was one result of industrialisation for new types of rolling mill made possible a much lighter and more regular gauge of metal than before. Other machines for many of the silversmiths' processes were also invented. All operations were greatly accelerated.

Earlier writers have pointed out that there were three important results of these developments. The complicated forms typical of the Rococo and earlier periods could not be produced by machine and were discarded; much of the simplicity of the Neo-classical was the result of deliberate simplification for this purpose. Silver came into more general use than before and was cheaper—two factors which reacted on each other. Finally, the new volume of production brought with it the retailer, whose interest lies in selling the stock he has on hand, not necessarily in getting the best work from the craftsman.

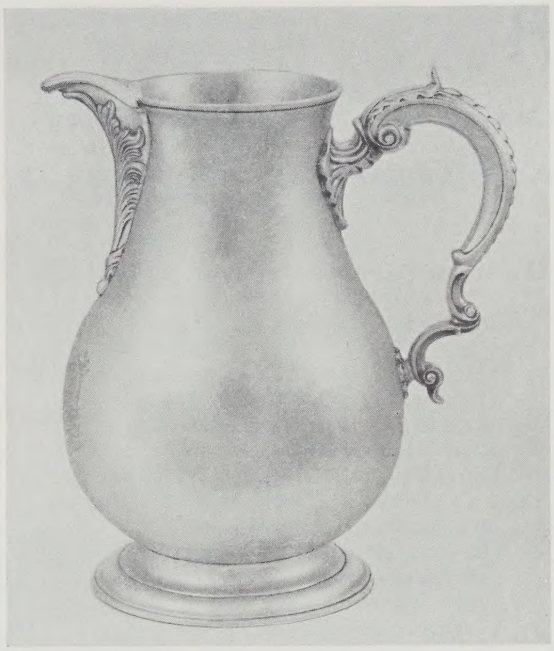


FIG. 68. Water jug, 1767 H.8

But there was more to the matter than this. This period witnessed the first phase of English Neo-classicism. The reason why its second and final phase (in the following period) marks the end of the historical development was that the style was frankly copyist from beginning to end. Robert Adam's generation was as derivative as that of his grandchildren; the difference was that the earlier copied from one source, the later from many.

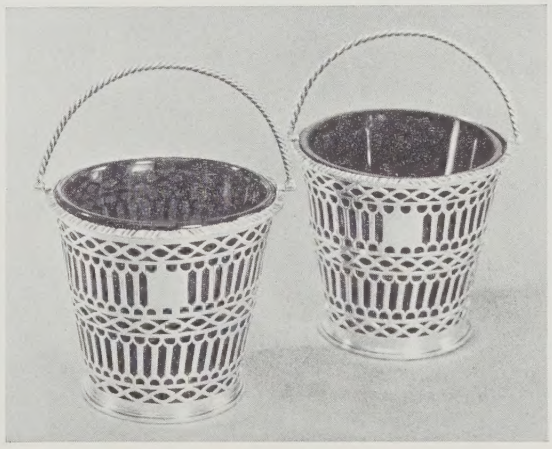


FIG. 69. Pair of cream pails, 1773 H.11

FIG. 70.
Hot water urn, 1788 H.20

H

Catalogue

Unless otherwise noted, the piece bears the London Assay mark.

H.1. Set of Caddies in case.
I
1764, by I L
S
$2\frac{5}{8}\times1\frac{7}{8}$ in.; ht. $5\frac{3}{8}$ in. Wt. 9 oz. 14 dwt.
$2\frac{5}{8}\times1\frac{7}{8}$ in.; ht. $5\frac{3}{8}$ in. Wt. 9 oz. 4 dwt.
$2\frac{5}{8}\times2\frac{1}{4}$ in.; ht. $5\frac{3}{4}$ in. Wt. 10 oz.
Royal Ontario Museum. 950.82.10.
Gift of Mrs. F. N. G. Starr.

H.2. Pair of Caddies in case.
1764, by Samuel Courtauld.
Ht. 7 in. Diam. $4\frac{3}{4}$ in. Wt. 26 oz.
Lent by an anonymous Canadian owner.

H.3. Soup tureen.
1764, by Frederick Kandler.
Wt. 102 oz.
Lent by Mr. E. E. Poole.

H.4. Salver.
1765, by R. Rugg.
Diam. 15 in.
Lent by an anonymous Canadian owner.

H.5. Dish cross.
1765, by S. Herbert.
Lent by Mr. R. G. Meech, Q.C.

H.6. Pair of Tumbler Cups.
1765, by R. Richardson.
Ht. 2.2 in. Wt. 6 oz. 3 dwt.
Lent by John Lowe, Esq.

H.7. Cup and cover.
1767, by W. Tuite.
Ht. $16\frac{1}{2}$ in.
Arms of Smyth of Wiltshire and Somerset.
Lent by Miss Aileen Larkin.

H.8. Water jug; fig. 68.
1767, by John Payne.
Ht. 10 in.
Lent by an anonymous Canadian owner.

H.9. Tumbler cup.
1767, by R. Richardson.
Ht. 2 in. Wt. 1 oz. 18 dwt.
Lent by John Lowe, Esq.

H.10. Cruet.
1770, by Jane Dorrell.
Ht. 9 in. Wt. 10 oz. 5 dwt.
Lent by Mr. R. G. Meech, Q.C.

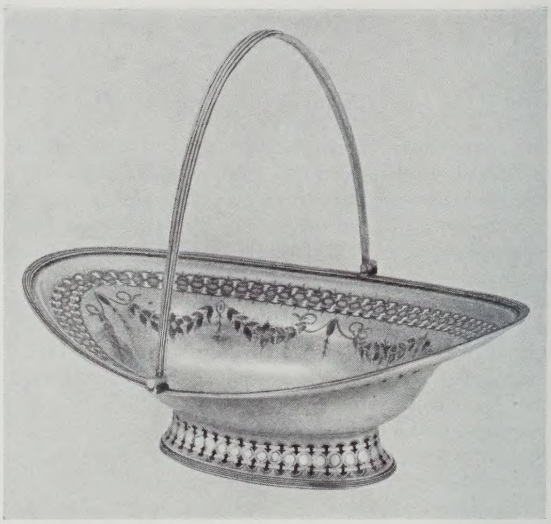


fig. 71. Cake basket, 1793 H.28

H.11. Pair of Cream Pails; fig. 69.
1773, by P. Freeman.
Ht. $2\frac{1}{2}$ in. Wt. 3 oz. 15 dwt.
Lent by an anonymous Canadian owner.

H.12. Pair of Sauce Boats.
I.W.
1779, by W.T.
Ht. $5\frac{1}{2}$ in. L. $7\frac{3}{4}$ in. Wt. 12 oz. 13 dwt., 13 oz. 3 dwt.
Lent by Mr. G. R. Sproat.

H.13. Pepper pot.
1780.
Ht. $5\frac{1}{2}$ in. Wt. 1 oz. 18 dwt.
Lent by an anonymous Canadian owner.

H.14. Tea Caddy.
1783, by A. Fogelberg and S. Gilbert.
Ht. $5\frac{3}{4}$ in. L. $5\frac{1}{4}$ in. W. $3\frac{3}{4}$ in. Wt. 12 oz. 12 dwt.
Lent by an anonymous Canadian owner

H.15. Argyle.
1783, by William Potter.
Ht. $6\frac{1}{4}$ in. Wt. 18 oz. 6 dwt.
Lent by an anonymous Canadian owner.

H.16. Toast rack.
1785, by Robert Hennell.
Royal Ontario Museum. L949.7.11. On loan to the Museum from Mrs. Henry Sproatt.

H.17. Argyle.
1786, by H. Chawner.
Ht. $8\frac{5}{8}$ in.
Lent by Percy Williams, Esq.

H.18. Pair of Tumbler Cups.
1786, by Sam Godbehere and Edward Wigan.
Ht. 2 in. Wt. 3 oz. 2 dwt.; 3 oz. 5 dwt.
Lent by an anonymous Canadian owner.

H.19. SHAVING MUG.
1788.
Ht. 4 in.
Lent by an anonymous Canadian owner.

H.20. HOT WATER URN. fig. 70.
1788, by H. Chawner.
Ht. $13\frac{1}{2}$ in. Wt. 18 oz. 2 dwt.
Lent by an anonymous Canadian owner.

H.21. SOUP TUREEN. fig. 7.
1789, by Jno. Schofield.
Ht. $10\frac{3}{4}$ in. L. 18 in. Wt. 103 oz. 19 dwt.
Lent by Mrs. G. Morrow.

H.22. TANKARD.
1789, by A. Fogelberg and S. Gilbert.
Ht. 7 in. Wt. 25 oz. 11 dwt.
Lent by Mr. R. G. Meech, Q.C.

H.23. WINE LABEL.
1789, by Peter and William Bateman.
Ht. 2 in. Wt. 4 dwt.
Lent by Mrs. H. M. Downie.

H.24. MUSTARD POT.
1790, by Robert Hennell.
Ht. 3 in. Wt. 4 oz. 1 dwt.
Lent by an anonymous Canadian owner.

H.25. PAIR OF CANDELABRA;
1791, by Jno. Schofield.
Ht. $21\frac{3}{8}$ in. Wt. 104 oz. 2 dwt.; 105 oz. 1 dwt.
Lent by an anonymous Canadian owner.

H.26. COVERED CUP.
1792, by R. Salmon.
Ht. $20\frac{1}{2}$ in. Wt. 15 oz. 5 dwt.
Lent by an anonymous Canadian owner.

H.27. EPERGNE.
1792, by H. Chawner.
Ht. 19 in. L. $22\frac{1}{4}$ in. Wt. 77 oz. 18 dwt.
Lent by Mr. R. G. Meech, Q.C.

H.28. CAKE BASKET. fig. 71.
1793, by Peter and Ann Bateman.
L. 15 in., W. 12 in. Wt. 27 oz. 10 dwt.
Lent by Mr. R. G. Meech, Q.C.

FIG. 72. Tea and coffee set, 1798 H.34

FIG. 73. One of a pair of wine coolers, 1803 H.38

H.29. WINE LABEL.
1794, by Peter and Ann Bateman.
Ht. 3 in. Wt. 6 dwt.
Lent by Mrs. H. M. Downie.

H.30. TANKARD.
1795.
Ht. $7\frac{1}{2}$ in.
Royal Ontario Museum. L 950.5. *Lent to the Museum by Mr. E. R. Rolph.*

H.31. SOUP TUREEN.
1796, by Wm. Pitts and Jno. Freedy.
Ht. 12 in.
Lent by Dr. T. G. H. Drake, M.B.

H.32. GOBLET.
1796, by Robert Makepeace.
Ht. $6\frac{3}{4}$ in. Wt. 8 oz. 18 dwt.
Lent by an anonymous Canadian owner.

H.33. HONEY JAR ON STAND.
1797, by Paul Storr.
Ht. $4\frac{3}{4}$ in. Diam. of stand $5\frac{3}{8}$ in. Wt. 14 oz. 8 dwt.
Lent by an anonymous Canadian owner.

H.34. TEA AND COFFEE SET. fig. 72.
1798, by Robert and David Hennell.
Coffee pot, Ht. $12\frac{1}{2}$ in. Wt. 24 oz. 1 dwt. Teapot, Ht. $7\frac{1}{2}$ in. Wt. 14 oz. 16 dwt. Cream jug, Ht. $4\frac{1}{8}$ in. Wt. 4 oz. 5 dwt. Sugar bowl, Ht. $4\frac{9}{16}$ in. Wt. 7 oz. 7 dwt. Stand 4 oz. 2 dwt.
Lent by an anonymous Canadian owner.

H.35. SOUP TUREEN.
1798, by Paul Storr.
Ht. $11\frac{1}{2}$ in. L. $17\frac{1}{4}$ in. Wt. 60 oz. 5 dwt.
Lent by Mrs. C. F. H. Carson.

H.36. PAIR OF ENTREE DISHES.
1799, by R. Amblay.
L. $11\frac{1}{2}$ in. Wt. 58 oz. 17 dwt.; 57 oz. 17 dwt.
Lent by an anonymous Canadian owner.

H.37. HOT WATER JUG.
1799, by Peter and Ann Bateman.
Ht. 12 in. Wt. 21 oz. 9 dwt.
Lent by an anonymous Canadian owner.

H.38. PAIR OF WINE COOLERS; fig. 73.
1803, by William Hall.
Ht. $9\frac{1}{4}$ in. Wt. 103 oz. 4 dwt.; 103 oz. 2 dwt.

FIG. 74. Salver, 1804 H.40

Arms of Dick of Braid, Midlothian.
Lent by an anonymous Canadian owner.

H.39. WINE TRAY.
1803, by Digby Scott and Benj. Smith.
L. 31½ in. Wt. 255 oz. 17 dwt.
Arms of Dick of Braid, Midlothian.
Lent by an anonymous Canadian owner.

H.40. SALVER-ON-FOOT. fig. 74
1804, by Digby Scott and Benj. Smith.
Ht. 3 in. Diam. 12 in. Wt. 52 oz. 18 dwt.
Arms of Dick of Braid, Midlothian.
Lent by an anonymous Canadian owner.

H.41. PAIR OF ENTREE DISHES.
1805, by Richard Cooke.
Ht. 5¼ in. L. 12⅞ in. Wt. 64 oz. 17 dwt.; 64 oz.18 dwt.
Lent by an anonymous Canadian owner.

H.42. SOUFFLE DISH.
1805, by Paul Storr.
Royal Ontario Museum. 941.8.66a. Gift of Mrs. J. E. Burnside.

H.43. OVAL DISH.
1806, by W.F.
L. 16 in. Wt. 51 oz.
Inscribed 'Presented to Major-General the Honourable Sir Arthur Wellesley, K.B., in Commemoration of the Campaign in 1805 by the Officers of the Division of the Army which served under His Command in the Deccan. September 23, 1815'; the Wellington arms on one side of the rim, 'ASSAYE' on the other.
Lent by His Grace the Duke of Wellington.

H.44. COVERED DISH.
1806, by Richard Cooke.
Wt. 76 oz. 10 dwt.
Royal Crest and Coat-of-arms of the Duke of Cumberland.
Lent by Mr. E. E. Poole.

H.45. ENTREE DISH.
1807, by Paul Storr.
Ht. 10 in. Wt. 110 oz. 11 dwt.
Lent by an anonymous Canadian owner.

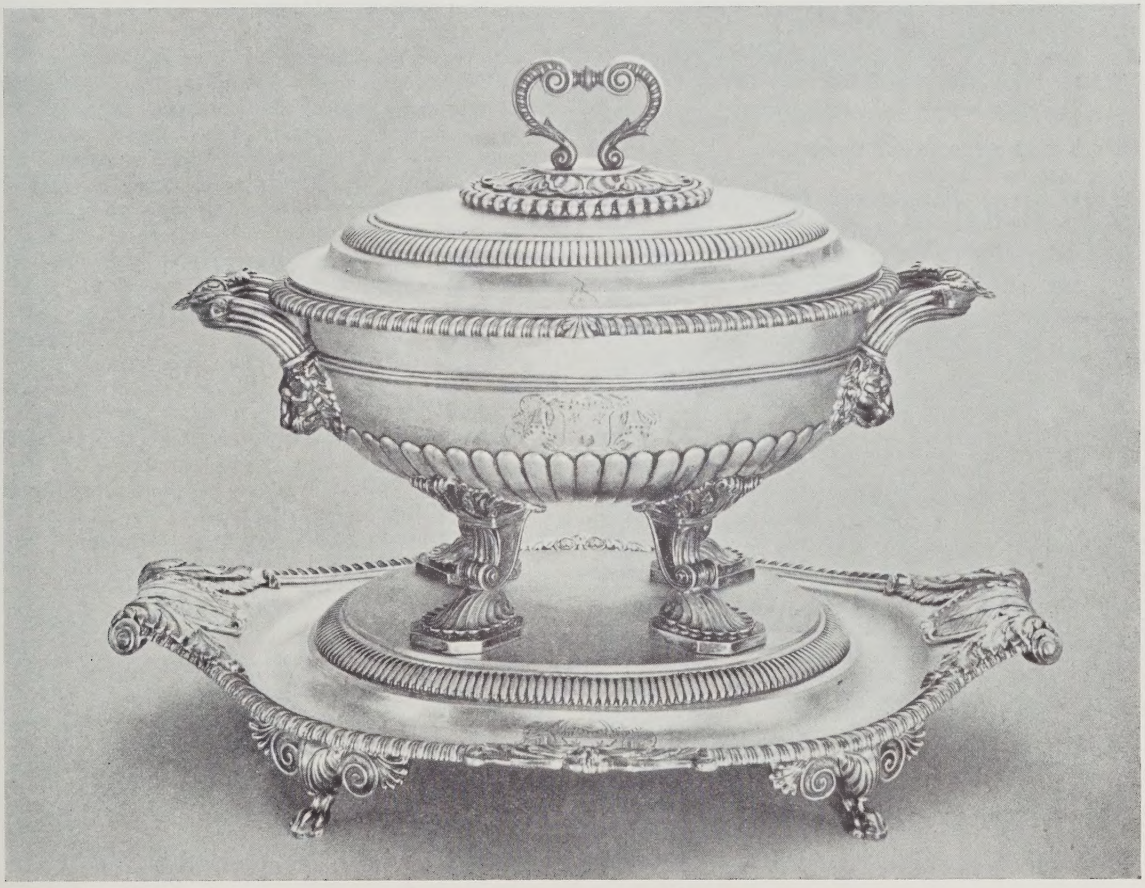


FIG. 75. Soup tureen, 1808 H.48

H.46. CHAMBERSTICK.
1807, by R. and S. Hennell.
Ht. $2\frac{5}{8}$ in. L. $7\frac{1}{2}$ in.
Lent by an anonymous Canadian owner.

H.47. FRUIT BASKET.
1808, by Benj. Smith.
Diam. $12\frac{1}{2}$ in. Wt. 42 oz. 9 dwt.
Lent by an anonymous Canadian owner.

H.48. SOUP TUREEN; fig. 75.
1808, by Paul Storr.
Ht. 13 in. L. 20 in. Wt. 339 oz. 19 dwt.
Arms of Dick of Braid, Midlothian.
Lent by an anonymous Canadian owner.

H.49. EGG CUP SET.
Birmingham 1808–12, by Mathew Boulton; spoons by Eleg. Fearn and H. Chawner. Set comprises 6 egg cups; 6 egg spoons; 2 salt spoons; 2 salt cellars; 1 butter dish.
L. frame $9\frac{7}{8}$ in., W. $9\frac{1}{4}$ in., Wt. 53 oz.
Lent by Mrs. A. J. Hook, through the courtesy of the City Museum and Art Gallery, Bristol.

H.50. HOT WATER URN.
1809, by Paul Storr.
Ht. $15\frac{1}{4}$ in. Wt. 31 oz. 4 dwt.
Lent by an anonymous Canadian owner.

H.51. SET OF FOUR SAUCE TUREENS.
1809, by T. Robins.
Ht. $6\frac{1}{4}$ in. L. 9 in. Wts. 39 oz. 7 dwt.; 39 oz. 6 dwt; 39 oz. 4 dwt.; 39 oz. 4 dwt.
Arms of Dick of Braid, Midlothian.
Lent by an anonymous Canadian owner.

FIG. 76. Pair of salts, 1810 H.55

H.52. SET OF FOUR CANDLESTICKS.
1809, by Thos. Holland.
Two: Ht. $10\frac{1}{2}$ in. Wt. 39 oz. 16 dwt.; 40 oz. 15 dwt.
Two: Ht. $10\frac{1}{4}$ in. Wt. 45 oz.; 38 oz.
Lent by an anonymous Canadian owner.

H.53. SALVER.
1809, by Ed. Jay.
Diam. 8 in. Wt. 12 oz. 4 dwt.
Lent by an anonymous Canadian owner.

H.54. VASE.
1809.
Ht. $14\frac{1}{2}$ in. Wt. 67 oz.
Lent by Mr. E. E. Poole.

H.55. PAIR OF SALTS; fig. 76.
1810, by Paul Storr.
Ht. 4 in. Diam. 6 in. Wt. 29 oz. 12 dwt.; 29 oz. 19 dwt.
Lent by an anonymous Canadian owner.

H.56. TAZZA.
1810, by Paul Storr.
Ht. $5\frac{1}{2}$ in. Diam. 12 in. Wt. 84 oz. 13 dwt.
Lent by Mr. R. G. Meech, Q.C.

H.57. SOUP PLATE.
1810, by Paul Storr.
Diam. $10\frac{1}{2}$ in.
Lent by an anonymous Canadian owner.

J

The Regency and the Reign of George IV, 1811-30

THERE are two separate strains in the style of this short period of nineteen years. In the first the Neo-classicism of Robert Adam continued with simple forms, sweeping curves and sparing use of ornament. This was popular until about 1820. In striking and often absolute contrast to it was the second, distinguished by pompous monumental massiveness, the extreme examples of which are probably the pieces of Presentation silver, largely European but some of them English, given to the Duke of Wellington in the years after 1811. Forms aimed above all at an effect of grandeur; ornament was highly chased and finished. Much of this style like its predecessor, derived ultimately from Classical Rome, but the Rome it looked back to was the Rome of the Empire, especially of the first and second centuries A.D., not the earlier period which influenced Adam.

This second and more monumental style passed through two phases before its final disintegration soon after 1830. During the first, as we have seen, the models were taken very largely from Rome and there was a growing emphasis on ostentatious effect. The second period shows a greater freedom of choice, and marks the application to silver of the Romantic theory of 'congruity'—the idea that the chief requirement of an object or building is to be 'congruous' with its immediate surroundings. As can be imagined, this theory led straight to the choice of originals from a far wider area than Greece and Italy—ancient Egypt for instance.

The most famous silversmith of this period was Paul Storr. Storr was born in 1771, and after an apprenticeship in London to the Swedish gold- and silversmith Andreas Fogelberg, set up in partnership with William Frisbee in 1792. His working life lasted for almost fifty years and was distinguished by many and often confusing partnerships, the most famous of them with Philip Rundell, formed in 1807. He retired in 1839 and died five years later. We can see in his work a progression from the Neo-classicism of the eighteenth century, which he learned from his master Fogelberg, to the heavy 'Grand Manner' massiveness of his later period.

Storr's work shows magnificent craftsmanship and it is this that must stand as the basis of his claim to fame, for far from all the designs he carried out were his own. One of the characteristics of this period was the popularity of designs by members of the Royal Academy who often had little knowledge of the technical basis of the silversmith's craft. The most famous of these was John Flaxman, known elsewhere as a designer for Wedgwood's pottery works at Etruria. The richness of the Academicians' designs for silver brings the wheel of evolution full circle, and back to its starting point in the late Gothic; everywhere we see over-profuseness of ornament and an apparent inability to leave any surface undecorated.

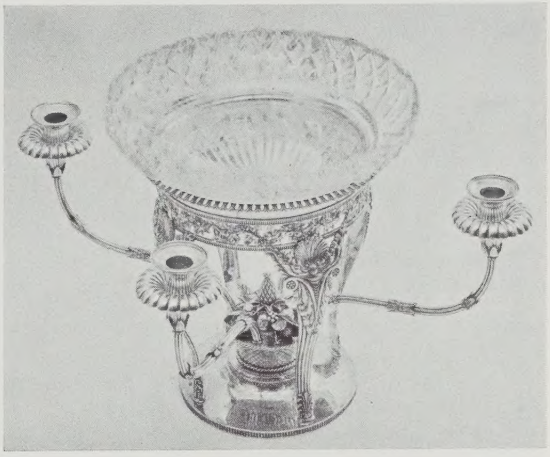


FIG. 77. Epergne, 1814 J.5

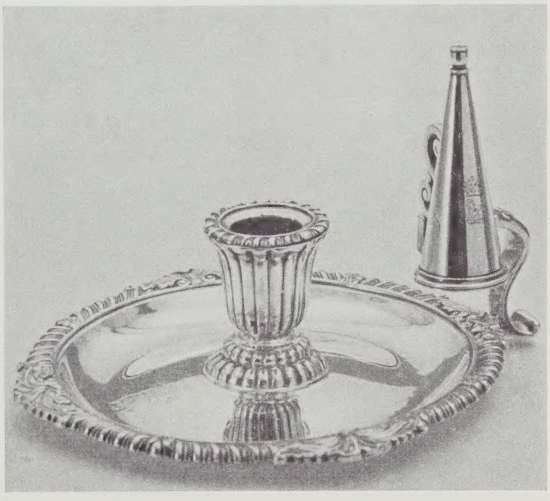


FIG. 78. Pair of Chambersticks, 1815 J.6

J

Catalogue

Unless otherwise noted, the piece bears the London Assay mark.

J.1. WINE COOLER; fig. 79.
1811, by Paul Storr.
Ht. 9 in.
Lent by an anonymous Canadian owner.

J.2. PLATES.
1811, by Paul Storr.
Diam. $10\frac{1}{2}$ in.
Lent by an anonymous Canadian owner.

J.3. CANDELABRUM.
Birmingham, 1812, by M. Boulton.
Ht. 3 ft. 3 in. Base $8\frac{3}{4}$ in. square. Wt. 378 oz.
Lent by the Guardians of the Standard of Wrought Plate in Birmingham.

J.4. SET OF SALTS AND MUSTARD; fig. 80.
1813, by Crespin Fuller.
Ht. 2 in. Wt. 5 oz. 18 dwt., 5 oz. 19 dwt., 6 oz. 2 dwt.
Lent by Mr. R. G. Meech, Q.C.

J.5. EPERGNE; fig. 77.
1814, by William Eley.
Ht. $12\frac{1}{8}$ in.
Lent by an anonymous Canadian owner.

J.6. PAIR OF CHAMBERSTICKS; fig. 78.
1815, by Paul Storr.
Ht. $4\frac{3}{8}$ in., Diam. $6\frac{3}{4}$ in. Wt. 14 oz. 6 dwt.
Lent by Mr. G. R. Sproat.

FIG. 79. Wine cooler, 1811 **J.1**

FIG. 80. Set of salts and mustard, 1813 J.4

FIG. 81. Tray, 1822. J.11

J.7. PAIR OF ENTREE DISHES.
1816, by Paul Storr.
Ht. $6\frac{3}{4}$ in., L. of stand 13 in.
Later Arms of Coutts quartering Burdett and Bartlett.
Lent by Mr. G. R. Sproat.

J.8. TEA SET.
1819, by Paul Storr.
Teapot Ht. 7 in. L. $11\frac{1}{4}$ in. W. $6\frac{1}{4}$ in. Wt. 33 oz. 13 dwt.
Creamer Ht. $5\frac{3}{8}$ in. L. $6\frac{1}{2}$ in. W. $4\frac{1}{4}$ in. Wt. 12 oz. 2 dwt.
Sugar Ht. $5\frac{7}{8}$ in. L. $8\frac{1}{4}$ in. W. $5\frac{1}{2}$ in. Wt. 18 oz. 19 dwt.
Lent by Mr. R. G. Meech, Q.C.

J.9. PAIR OF SALTS.
1820, by Paul Storr.
Ht. $2\frac{1}{4}$ in. Wt. 9 oz. 5 dwt.; 9 oz. 1 dwt.
Lent by an anonymous Canadian owner.

J.10. TRAY.
1820, by Philip Rundell.
L. 24 in. Wt. 126 oz.
Lent by an anonymous Canadian owner.

J.11. TRAY; fig. 81.
1822, by William Fearn.
L. 27 in.
Arms of William Peere Williams Freeman, High Sheriff of Oxfordshire.
Lent by Mrs. Francis G. Venables.

J.12. DISH AND EWER; silver-gilt.
Dish 1826. Ewer 1829, by John Bridge.
Dish: Diam. $11\frac{1}{4}$ in. Wt. 34 oz.
Ewer: Ht. 11 in. Wt. 53 oz.
Dish engraved in relief with Royal Arms W.R.IV.
Ewer engraved with Royal Arms on side and those of Buccleuch on reverse.
Presented by William IV as godfather to the then Earl of Dalkeith.
Lent by courtesy of His Grace the Duke of Buccleuch and Queensberry.

J.13. WINE LABEL.
1827, maker's mark MR and GR.
Ht. 3 in. Wt. 3 dwt. 20 gms.
Lent by Mrs. H. M. Downie.

J.14. PAIR OF SALVERS.
Circa 1830, by Paul Storr.
Lent by Mr. R. G. Meech, Q.C.

J.15. KNIFE TRAY.
1830, by R. Garrard.
L. $17\frac{1}{4}$ in. Wt. 31 oz. 11 dwt.
Lent by an anonymous Canadian owner.

K-L *William IV to the Present Day, 1830-1958*

THE HUNDRED and twenty-eight years since the accession of William IV in 1830 form a footnote. During the nineteenth century the use of machinery in the making of silver increased enormously, but since about 1900 there has been a partial reversion to traditional methods. Two distinct types of silver are now made: that of the artist-craftsman who produces pieces individually; and that of the manufacturer who uses machine methods to produce in large quantities. The style of the period is difficult to assess, partly because much of it is still too close for us to judge, partly because many of these years have seen a succession of fashions and revivals, but no one style. Three parts may be distinguished —from 1830 to the mid-1890's; from then to about 1920; from about 1920 to the present day.

The influence of the Regency style lasted until almost 1850, with designs slowly becoming heavier and less elegant; only in the case of flat silver, bound as it is by rigid conventions of use, did much of the earlier elegance remain. The Great Exhibition of 1851 opened a period in which this heaviness was one of the most striking features—the last shreds of Regency style having disappeared. Two types of design were most popular. The first carried a very faint echo of the Rococo, now with an overwhelming amount of ornament. The second was an expression of the Gothic Revival, with forms derived—in many cases distantly—from the Middle Ages. There was much Oriental influence, first from India, then from Turkey; its culminating wave, depending on the arts of China and Japan, helped to produce the 'Aesthetic Movement' of the 1880's.

In the early part of the 1890's the curiously named 'Art Nouveau' appeared. Not very much Art Nouveau silver is in existence and it seems that silver was beginning to assume the ceremonial character it has today, and to be used for prize cups and trophies only, while for household use other materials were substituted (e.g. electroplate). Art Nouveau in England was not primarily architectural but was essentially decorative unlike the development which occurred on the Continent and in America. Its slender ornament included the ubiquitously curving lines derived from William Morris, and these make such Art Nouveau silver as there is immediately recognisable.

The beginning of the present phase of the craft may be dated to about 1920. Since then the gap between the artist-craftsman and the manufacturer has grown wider, especially since—for various reasons—silver has almost disappeared from ordinary use; flat silver, tea-services and ecclesiastical silver are almost the only types regularly made. The manufacturer who produces the first two of these has tended to hold to lines of production that have already proved themselves; the artist-craftsman who makes the third has inherited most of the rapidly disappearing market for creative design. On the whole he has adopted either a sometimes over-done mediaevalism, or the combination of straight lines with very rotund curves and a complete absence of ornament typical of a style popularised in Germany in the 1920's.

3

Marks on English Silver

EACH PIECE, or separate part of a piece of English silver should bear at least four Marks; but the collector should be warned at the outset that in fact this practice has not always been observed. At first the marks occur separately and sometimes far apart; only in the nineteenth century do they begin to be stamped together. These, in order of their introduction are the Hall or Assay Office Mark; the Maker's Mark; the Annual Date Letter; and what may, in origin, have been a Sterling Quality Mark. By law, they are put on the piece, before it may be sold, at an Assay Office where the piece is tested for quality. Four Assay Offices are in existence in England today—at London, Chester, Birmingham and Sheffield. Others have existed in the past, the most important having been Exeter (legal existence 1701–1882), Newcastle-upon-Tyne (1423–1863), York (1423–1856) and Norwich (1423–1697).

The Hall or Assay Office Mark

THE FIRST Mark to be introduced was the Assay Office Mark. The Leopard's head, the Mark of London and the earliest we know, was established by Statute in 1300. The earliest known examples of it, however, do not date until considerably later in the fourteenth century. The Leopard was at first uncrowned; the crown appears first on a piece of 1478–9 and was dropped again in 1820–1.

The early history of the Assay Office at Chester is obscure, supposedly due to the city having been part of the semi-independent Earldom of Chester and therefore largely immune to Royal Statutes. Occasional Marked early pieces exist, but there is no consecutive series until after 1701–2, when the legal existence of the Office began. The earlier, like the most recent, mark consists of a shield bearing the arms of the city—three wheat sheaves and an upright sword Between 1701–2 and 1778–9 these were halved with the three Lions or Leopards forming one quarter of the Royal Standard.

Both the other existing English Assay Offices, those of Birmingham and Sheffield, were established in 1773. The Town Mark of Birmingham is an Anchor, that of Sheffield a Crown.

The Maker's Mark

THE SECOND Mark to be introduced was the Maker's Mark, established by Statute in 1363. The earliest maker's marks consist of devices or emblems, adapted to a general inability to read. The law establishing the Britannia standard in 1697 required a maker's mark of the first two letters of his name. Since then it has been customary to use initials, either those of the maker or, commonly nowadays, those of partners in the manufacturing firm.

The Annual Date Letter

THE EXACT dating of a piece is established by the annual Date Letter. This is believed to have come into use—probably in 1462—not as the result of a Statute but for the practical purpose of identifying the Assayer of any marked piece. At first, the date letter was combined with the Leopard's head mark; the earliest separate date letter known today is a 'B' enclosed in a small shield—identified as the date letter for 1479—found on a chalice. The letter is changed in sequence annually, and in addition to this change both letter and shield are varied in size, shape and type to denote difference in date. The London Assay Office has for long used an 'alphabet' of twenty letters—the regular alphabet omitting 'J' and the five letters from 'V' to 'Z'. Other Offices in the early years used alphabets which varied in length; all now use the London alphabet. None of the four English Assay Offices makes the annual change of letter on January 1st. London does so on May 29th; the other three on July 1st. Hence the most exact dating possible must include two consecutive years.

Lists of date letters are given in this catalogue for each of the four existing Assay Offices. It must, however, be stressed that for the years before die-cutting and stamping were introduced and all the letters of any one alphabet-series could be made to scale, there were frequent variations. The dating of early pieces on the strength of date letters is therefore most uncertain.

The Sterling Quality Mark

THE LAST of the four marks to be introduced was what we know today as a Sterling Quality mark. If this explanation of it refers to its original as well as its modern purpose, we may suppose that its beginning was one result of the devaluation of the coinage by Henry VIII. It is first known on a piece of silver of 1544–5 and is first referred to in a Statute of 1556. The word "Sterling" is traditionally said to derive from the mediaeval word "easterling" referring to silver from Eastern Europe introduced into England about 1200 and popular because of its high quality. It has recently been suggested in another connection that it may derive from a mediaeval French word "esterlin" or "estelin", a small weight used by coiners and goldsmiths, equivalent to a twentieth part of the old French ounce. This "Sterling" mark is properly known as the Lion *Passant* (i.e. walking past the spectator), but on the earliest examples the lion is crowned and is *Guardant* (i.e. turning the head to face the spectator), as well as *Passant*. The Crown disappeared from the mark soon after it began to be used. London abandoned the *Guardant* position in 1821–2 and Birmingham in 1875–6. It is still in use at Chester and Sheffield.

On four occasions this system has been altered; on the

last three of them the four marks have been increased to five. These have been:

1. On silver made at the Britannia standard, which was compulsory from 1697 to 1719 and has been optional since then. Britannia silver has two of the ordinary marks—the Maker's mark and the Date Letter. The Town mark and the supposed Sterling Quality mark are dropped and replaced by two others—one, that of the Lion's head *Erased* (an heraldic lion's head in profile, jagged at the neck); the second, the figure of the seated Britannia as on the modern English penny and halfpenny. Silver made at the Britannia standard at any date after 1697 has been marked in this way.
2. The years from 1784 to 1890: the four ordinary Marks were retained; a special tax of sixpence an ounce on silver was receipted by the imposition of a fifth, the Sovereign's Head in profile in an oval. Of the four sovereigns in question George III (after 1786), George IV, and William IV face to the right, Victoria to the left.
3. The years from 1933–36, for the celebration of the Silver Jubilee of King George V in 1935: the four ordinary Marks were again retained; from February to December 1935 a fifth Mark with a double profile of King George and Queen Mary, both facing to the left, was added. The addition was voluntary and not compulsory; and because of the large existing stocks in the Silversmiths' hands, the Mark might be applied to silver of the three Date Letter years, 1933–4, 1934–5 and 1935–6.
4. For the Coronation of Queen Elizabeth II in 1953: the four ordinary marks were again supplemented by a fifth with a profile portrait of Queen Elizabeth facing to the right. This Mark, again voluntary, was allowed to be applied to silver bearing the Date Letters for 1952–3 and 1953–4.

Hall Marks of the Provincial Towns

The provincial towns did not follow London exactly. Although in 1423 York, Newcastle-upon-Tyne, Lincoln, Norwich, Bristow (Bristol), Salisbury and Coventry were appointed as assay towns an assay office was not established in all of them. A most peculiar situation arises with regard to Bristol. It was appointed an assay town and the names of literally scores of goldsmiths are recorded as working there through the centuries. Yet there is no official record of an assay office ever being established there, nor has any mark as yet been definitely ascribed to that town prior to the first half of the eighteenth century. York, Norwich and Newcastle all established assay offices, but these did not function systematically until the sixteenth century or even later. Exeter also started up then although apparently not under Statute.

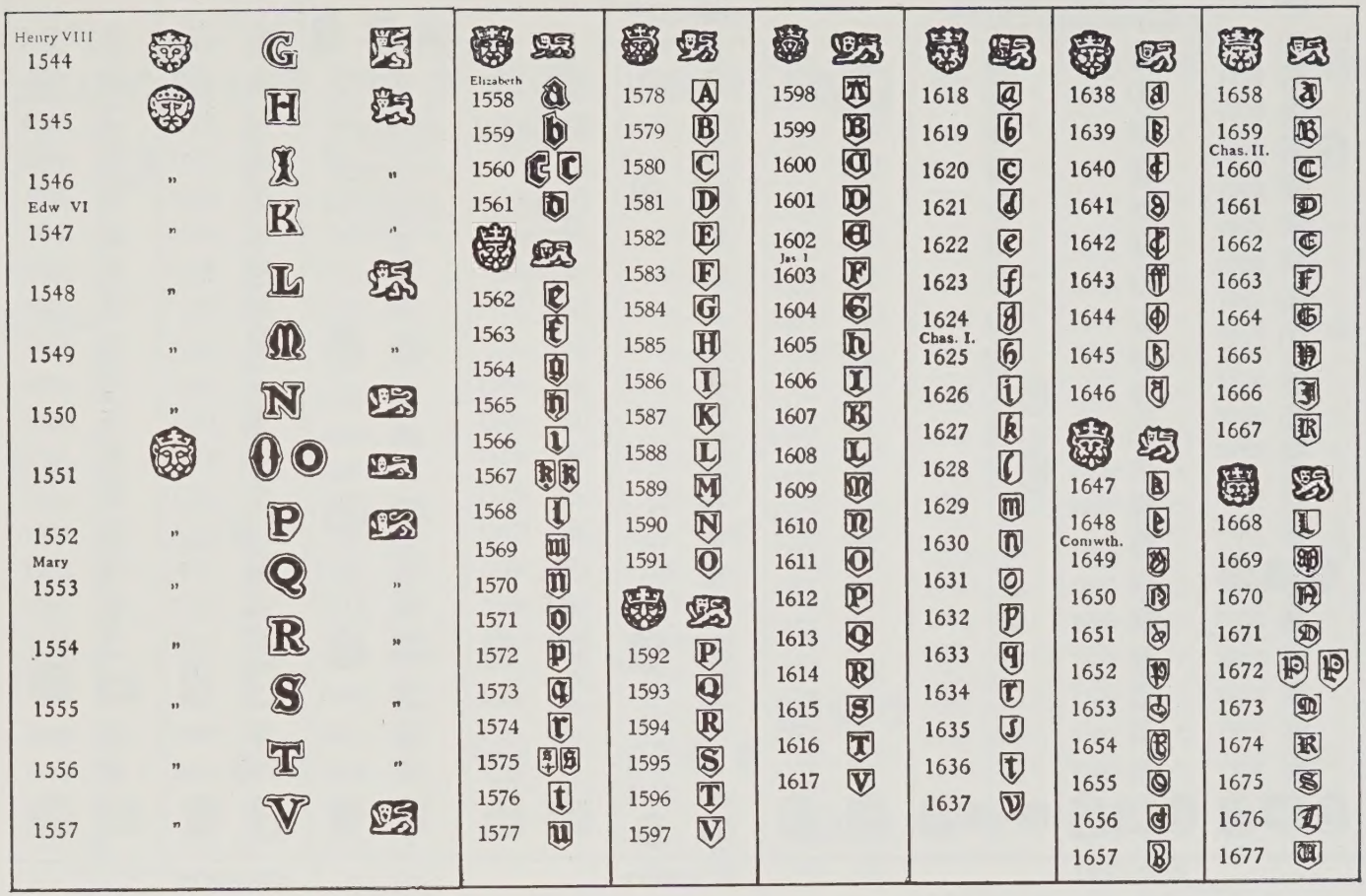
The Provincial assay towns all had their own individual town marks, but curiously enough, following the introduction of the Britannia Standard, they frequently used a version of the London Leopard's head in addition to their own marks. Very occasionally they omitted their town mark but left the Leopard's head. Furthermore they did not all have a date-letter system, or, if they had one, did not always use it consistently.

Besides the established assay offices silver was made and struck with various unofficial town and maker's marks all over the country. Furthermore, English pieces for export, wherever made, were often not fully marked.

The subject of silver marks is, therefore, exceedingly complex and it will be realized that one cannot overemphasize the necessity for studying all the marks when trying to arrive at the provenance and the date of a piece of silver. Merely to look at a date-letter or town-mark is not sufficient.

ACKNOWLEDGMENTS

"We are indebted to Frederick Bradbury Publications Ltd. for permission to reproduce the marks of the four working English Assay Offices: London, Birmingham, Chester and Sheffield, from the late Frederick Bradbury's pocket book *Guide to Marks of Origin on British and Irish Silver Plate, from Mid 16th Century to the year 1954, and Old Sheffield Plate Makers' Marks 1743–1860.* Published by J. W. Northend Ltd., West Street, Sheffield, England. In paper covers 7/- and in leather 17/6."


LONDON
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Henry VIII
1544
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1546
Edw VI
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1551
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Mary
1553
1554
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Elizabeth
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1600
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Jas I
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1617
1618
1619
1620
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1622
1623
1624
Chas. I.
1625
1626
1627
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1646
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Chas. II.
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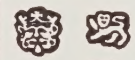
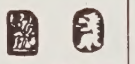
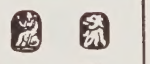
LONDON



1678 a
1679 b
1680 c
1681 d
1682 e
1683 f
1684 g
Jas. II.
1685 h
1686 i
1687 k
1688 l
Wm. & My.
1689 m
1690 n
1691 o
1692 p
1693 q
1694 r
Wm. III.
1695 s
1696 t
to Mar. 27
1697



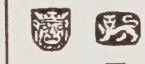
1697 a & b
1698 c
1699 d
1700 e
1701 f
Anne
1702 g
1703 h
1704 i
1705 k
1706 l
1707 m
1708 n
1709 o
1710 p
1711 q
1712 r
1713 s
Geo. I.
1714 t
1715 u



1716 A
1717 B
1718 C
1719 D
1720 E
1721 F
1722 G
1723 H
1724 I
1725 K

Although the use of the Britannia Standard was not compulsory after the year 1718 specimens have been found bearing this mark as late as the middle of the 18th century

e.g 1721

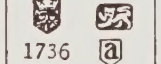


1726 L
Geo II.
1727 M
1728 N
1729 O
1730 P
1731 Q
1732 R
1733 S
1734 T
1735 V

This shield is also found occasionally between the years 1716 and 1728.

Numerous variations of the Leopard's Head and Lion passant occur between 1719 & 1729.

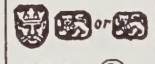
LONDON



1736 a
1737 b
1738 c
1739 d
1739 d
1740 e
1741 f
1742 g
1743 h
1744 i
1745 k
1746 l
1747 m
1748 n
1749 o
1750 p
1751 q
1752 r
1753 s
1754 t
1755 u

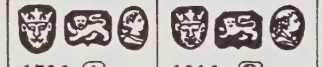
1756 A
1757 B
1758 C
1759 D
Geo. III.
1760 E
1761 F
1762 G
1763 H
1764 I
1765 K
1766 L
1767 M
1768 N
1769 O
1770 P
1771 Q
1772 R
1773 S
1774 T U
1775 W

LONDON



1776 a
1777 b
1778 c
1779 d
1780 e
1781 f
1782 g
1783 h
1784 i j
1785 k „
1786 l „
1787 m „
1788 n „
1789 o „
1790 p „
1791 q „
1792 r „
1793 s „
1794 t „
1795 u „

This shield, without point, is also found between the years 1776 and 1875, usually on small articles.



1796 A „
1797 B „
1798 C „
1799 D „
1800 E „
1801 F „
1802 G „
1803 H „
1804 I „
1805 K „
1806 L „
1807 M „
1808 N „
1809 O „
1810 P „
1811 Q „
1812 R „
1813 S „
1814 T „
1815 U „

1816 a „
1817 b „
1818 c „
1819 d „
Geo. IV.
1820 e „
1821 f „
1822 g „
1823 h „
1824 i „
1825 k „
1826 l „
1827 m „
1828 n „
1829 o „
Wm. IV.
1830 p „
1831 q „
1832 r „
1833 s „
1834 t „
1835 u „

LONDON

1836	A	"
Vict. 1837	B	"
1838	C	"
1839	D	"
1840	E	"
1841	F	"
1842	G	"
1843	H	"
1844	I	"
1845	K	"
1846	L	"
1847	M	"
1848	A	"
1849	O	"
1850	P	"
1851	Q	"
1852	R	"
1853	S	"
1854	T	"
1855	U	"

1856	a	"
1857	b	"
1858	c	"
1859	d	"
1860	e	"
1861	f	"
1862	g	"
1863	h	"
1864	i	"
1865	k	"
1866	l	"
1867	m	"
1868	n	"
1869	o	"
1870	p	"
1871	q	"
1872	r	"
1873	s	"
1874	t	"
1875	u	"

This shield, without point, is also found between the years 1776 and 1875, usually on small articles.

1876	A	A "
1877	B	"
1878	C	"
1879	D	"
1880	E	"
1881	F	"
1882	G	"
1883	H	"
1884	I	"
1885	K	"
1886	L	"
1887	M	"
1888	N	"
1889	O	"
1890	P	"
1891	Q	
1892	R	
1893	S	
1894	T	
1895	U	

Queen's Head not used after 1890

LONDON

1896	a	
1897	b	
1898	c	
1899	d	
1900	e	
Edw. VII 1901	f	
1902	g	
1903	h	
1904	i	
1905	k	
1906	l	
1907	m	
1908	n	
1909	o	
Geo V 1910	p	
1911	q	
1912	r	
1913	s	
1914	t	
1915	u	

1916	a	
1917	b	
1918	c	
1919	d	
1920	e	
1921	f	
1922	g	
1923	h	
1924	i	
1925	k	
1926	l	
1927	m	
1928	n	
1929	o	
1930	p	
1931	q	
1932	r	
1933	s	
1934	t	
1935	u	

Edw. VIII 1936	A
Geo VI 1937	B
1938	C
1939	D
1940	E
1941	F
1942	G
1943	H
1944	I
1945	K
1946	L
1947	M
1948	N
1949	O
1950	P
1951	Q
Eliz. II 1952	R
1953	S
1954	T

BIRMINGHAM

1773	A	
1774	B	
1775	C	
1776	D	
1777	E	
1778	F	
1779	G	
1780	H	
1781	I	
1782	K	
1783	L	
1784	M	
1785	N	"
1786	O	
1787	P	"
1788	Q	"
1789	R	"
1790	S	"
1791	T	"
1792	U	"
1793	V	"
1794	W	"
1795	X	"
1796	Y	"
1797	Z	"

1798	a	"
1799	b	"
1800	c	"
1801	d	"
1802	e	"
1803	f	"
1804	g	"
1805	h	"
1806	i	"
1807	j	"
1808	k	"
1809	l	
1810	m	"
1811	n	"
1812	o	"
1813	p	"
1814	q	"
1815	r	"
1816	s	"
1817	t	"
1818	u	"
1819	v	"
Geo. IV. 1820	w	"
1821	x	"
1822	y	"
1823	z	"

1824	A	"
1825	B	"
1826	C	"
1827	D	"
1828	E	"
1829	F	"
Wm. IV. 1830	G	"
1831	H	
1832	J	"
1833	K	"
1834	L	"
1835	M	"
1836	A	"
Vict. 1837	D	"
1838	P	
1839	B	"
1840	R	"
1841	S	"
1842	T	"
1843	U	"
1844	V	"
1845	W	"
1846	E	"
1847	Y	"
1848	Z	"

In 1797 the duty on silver was doubled, and for a short time the King's Head was duplicated

BIRMINGHAM

1849	A	"
1850	B	"
1851	C	"
1852	D	"
1853	E	"
1854	F	"
1855	G	"
1856	H	"
1857	I	"
1858	J	"
1859	K	"
1860	L	"
1861	M	"
1862	N	"
1863	O	"
1864	P	"
1865	Q	"
1866	R	"

1867	S	"
1868	T	"
1869	U	"
1870	V	"
1871	W	"
1872	X	"
1873	Y	"
1874	Z	"

1875	a	"
1876	b	"
1877	c	"
1878	d	"
1879	e	"
1880	f	"
1881	g	"
1882	h	"

1883	i	"
1884	k	"
1885	l	"
1886	m	"
1887	n	"
1888	o	"
1889	p	"
1890	q	"
1891	r	
1892	s	
1893	t	
1894	u	
1895	v	
1896	w	
1897	x	
1898	y	
1899	z	

BIRMINGHAM

1900	a
Edw. VII 1901	b
1902	c
1903	d
1904	e
1905	f
1906	g
1907	h
1908	i
1909	k
Geo. V 1910	l
1911	m
1912	n
1913	o
1914	p
1915	q
1916	r
1917	s

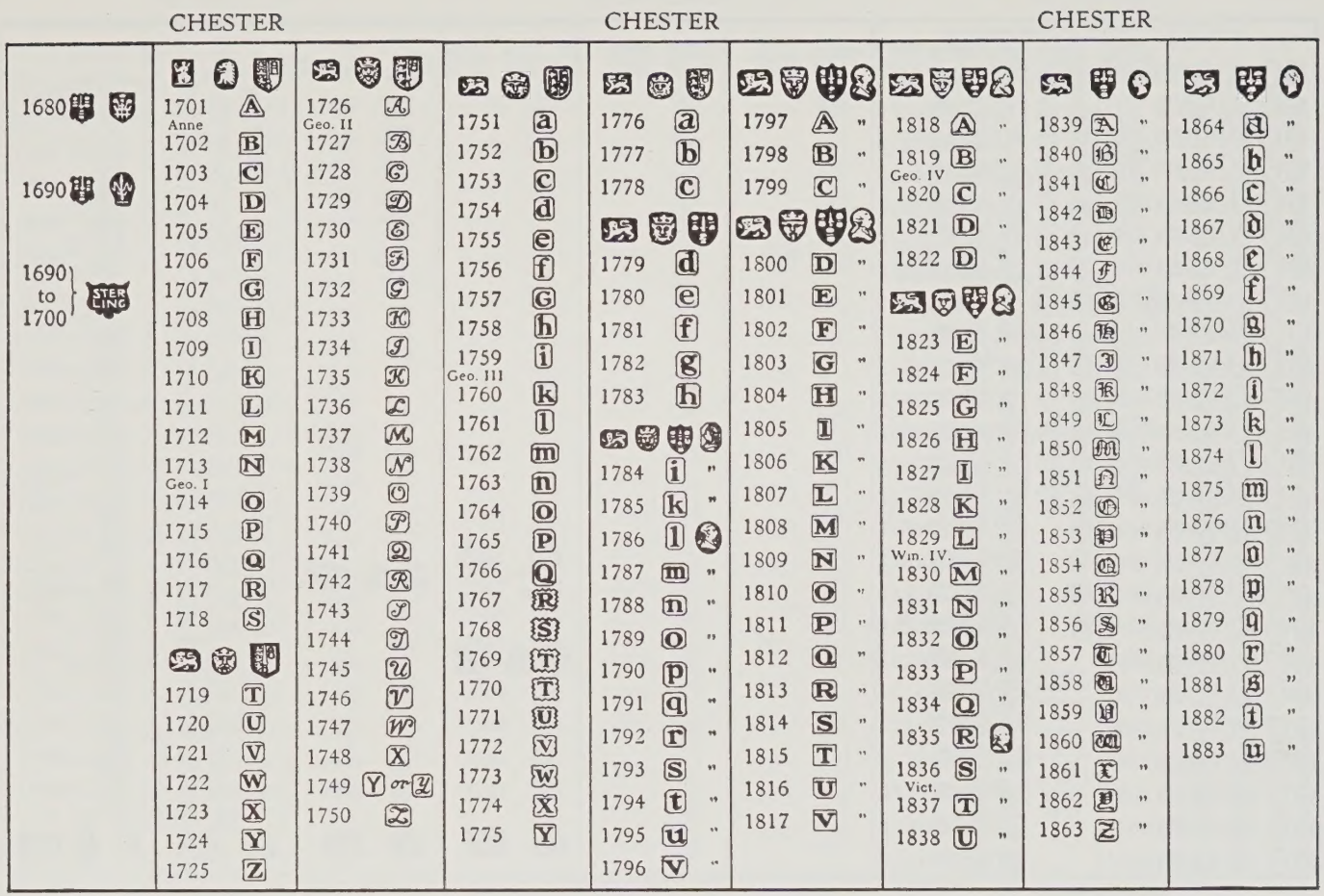
1918	t
1919	u
1920	v
1921	w
1922	x
1923	y
1924	z

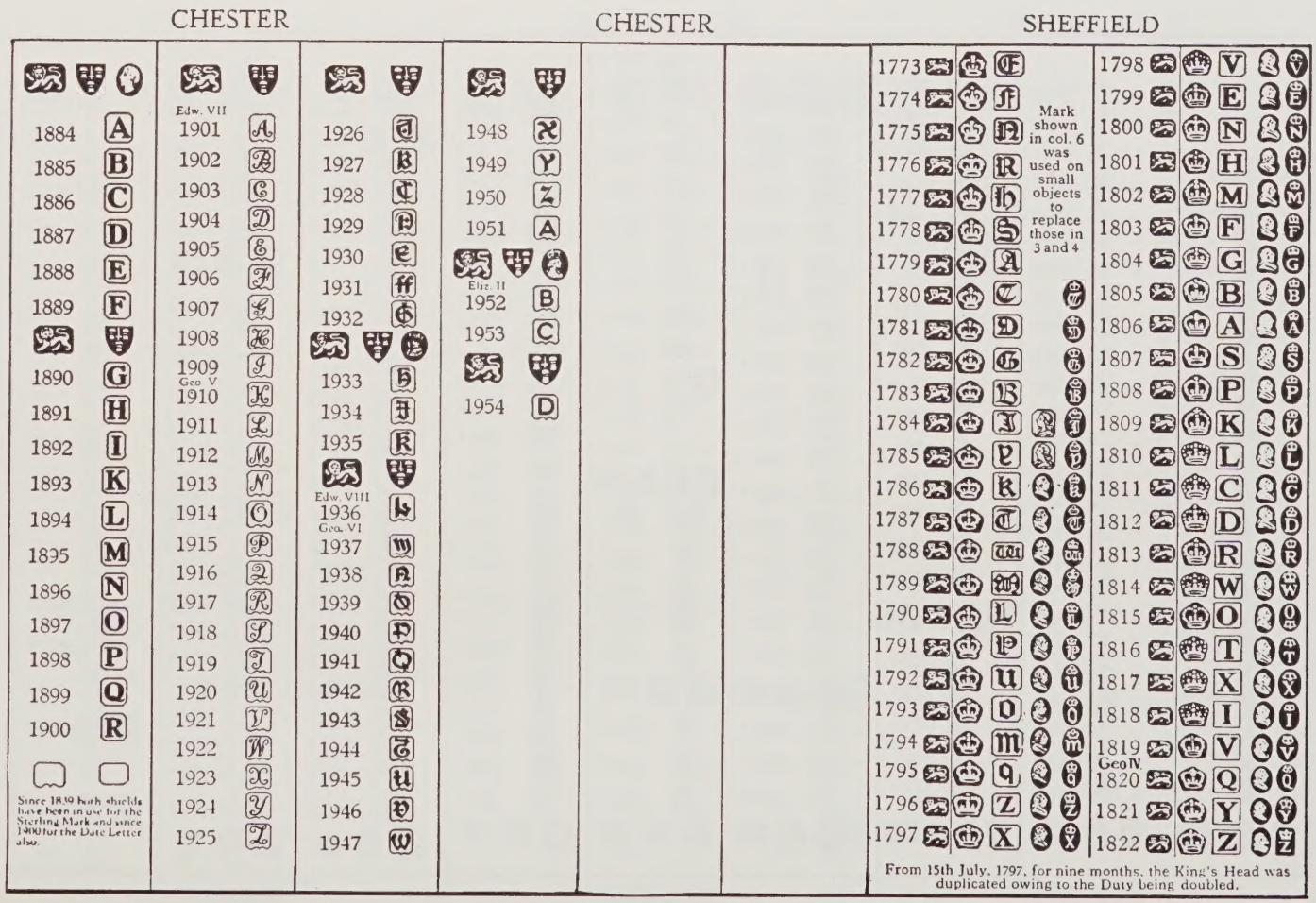
1925	A
1926	B
1927	C
1928	D
1929	E
1930	F
1931	G
1932	H

1933	J
1934	K
1935	L
Edw. VIII 1936	M
Geo. VI 1937	N
1938	O
1939	P
1940	Q
1941	R
1942	S
1943	T
1944	U
1945	V
1946	W
1947	X
1948	Y
1949	Z

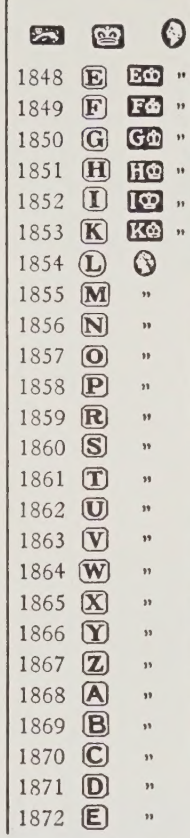
BIRMINGHAM

1950	A
1951	B
Eliz. II 1952	C
1953	D
1954	E


CHESTER
CHESTER
CHESTER
1680
1690
1690 to 1700
STERLING
1701 A
Anne
1702 B
1703 C
1704 D
1705 E
1706 F
1707 G
1708 H
1709 I
1710 K
1711 L
1712 M
1713 N
Geo. I
1714 O
1715 P
1716 Q
1717 R
1718 S
1719 T
1720 U
1721 V
1722 W
1723 X
1724 Y
1725 Z
1726 A
Geo. II
1727 B
1728 C
1729 D
1730 E
1731 F
1732 G
1733 K
1734 I
1735 K
1736 L
1737 M
1738 N
1739 O
1740 P
1741 Q
1742 R
1743 S
1744 T
1745 U
1746 V
1747 W
1748 X
1749 Y or Y
1750 Z
1751 a
1752 b
1753 c
1754 d
1755 e
1756 f
1757 G
1758 h
1759 i
Geo. III
1760 k
1761 l
1762 m
1763 n
1764 o
1765 P
1766 Q
1767 R
1768 S
1769 T
1770 T
1771 U
1772 V
1773 W
1774 X
1775 Y
1776 a
1777 b
1778 c
1779 d
1780 e
1781 f
1782 g
1783 h
1784 i "
1785 k "
1786 l
1787 m "
1788 n "
1789 o "
1790 p "
1791 q "
1792 r "
1793 s "
1794 t "
1795 u "
1796 v "
1797 A "
1798 B "
1799 C "
1800 D "
1801 E "
1802 F "
1803 G "
1804 H "
1805 I "
1806 K "
1807 L "
1808 M "
1809 N "
1810 O "
1811 P "
1812 Q "
1813 R "
1814 S "
1815 T "
1816 U "
1817 V "
1818 A "
1819 B "
Geo. IV
1820 C "
1821 D "
1822 D "
1823 E "
1824 F "
1825 G "
1826 H "
1827 I "
1828 K "
1829 L "
Wm. IV.
1830 M "
1831 N "
1832 O "
1833 P "
1834 Q "
1835 R
1836 S "
Vict.
1837 T "
1838 U "
1839 A "
1840 B "
1841 C "
1842 D "
1843 E "
1844 F "
1845 G "
1846 H "
1847 I "
1848 K "
1849 L "
1850 M "
1851 N "
1852 O "
1853 P "
1854 Q "
1855 R "
1856 S "
1857 T "
1858 U "
1859 V "
1860 W "
1861 X "
1862 Y "
1863 Z "
1864 a "
1865 b "
1866 c "
1867 d "
1868 e "
1869 f "
1870 g "
1871 h "
1872 i "
1873 k "
1874 l "
1875 m "
1876 n "
1877 o "
1878 p "
1879 q "
1880 r "
1881 s "
1882 t "
1883 u "

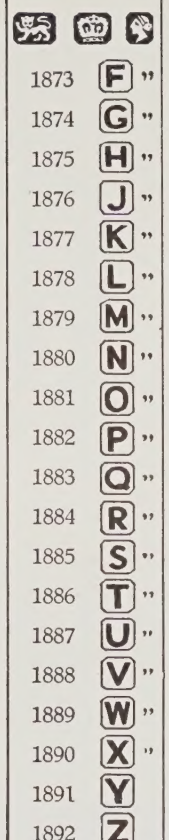

CHESTER
1884 A
1885 B
1886 C
1887 D
1888 E
1889 F
1890 G
1891 H
1892 I
1893 K
1894 L
1895 M
1896 N
1897 O
1898 P
1899 Q
1900 R
Since 1839 both shields have been in use for the Sterling Mark and since 1900 for the Date Letter also.
Edw. VII
1901 A
1902 B
1903 C
1904 D
1905 E
1906 F
1907 G
1908 H
1909
Geo. V
1910 K
1911 L
1912 M
1913 N
1914 O
1915 P
1916 Q
1917 R
1918 S
1919 T
1920 U
1921 V
1922 W
1923 X
1924 Y
1925 Z
1926 a
1927 b
1928 c
1929 d
1930 e
1931 ff
1932 g
1933 h
1934 i
1935 k
Edw. VIII
1936
Geo. VI
1937 m
1938 n
1939 o
1940 p
1941 q
1942 r
1943 s
1944 t
1945 u
1946 v
1947 w
CHESTER
1948 x
1949 y
1950 z
1951 A
Eliz. II
1952 B
1953 C
1954 D
SHEFFIELD
1773 E
1774 f
1775 N
1776 R
1777 h
1778 S
1779 A
1780 C
1781 D
1782 G
1783 B
1784 I
1785 P
1786 k
1787 T
1788 W
1789 M
1790 L
1791 P
1792 U
1793 O
1794 m
1795 q
1796 Z
1797 X
Mark shown in col. 6 was used on small objects to replace those in 3 and 4
From 15th July, 1797, for nine months, the King's Head was duplicated owing to the Duty being doubled.
1798 V
1799 E
1800 N
1801 H
1802 M
1803 F
1804 G
1805 B
1806 A
1807 S
1808 P
1809 K
1810 L
1811 C
1812 D
1813 R
1814 W
1815 O
1816 T
1817 X
1818 I
1819 V
Geo IV.
1820 Q
1821 Y
1822 Z

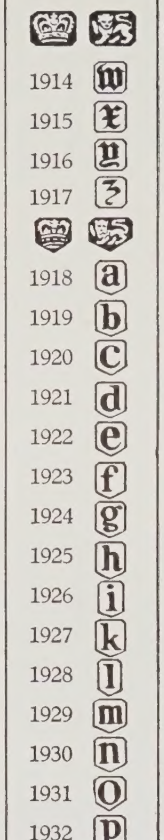
SHEFFIELD

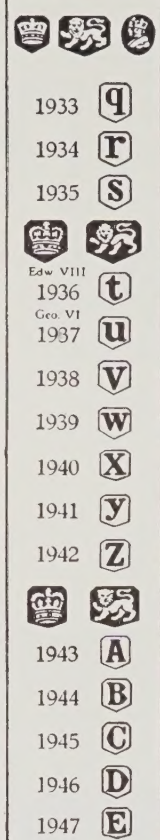


Mark shown in column 6 was used on small objects to replace those in 3 and 4.

SHEFFIELD







ADDENDA ET CORRIGENDA

Unless otherwise noted here or in original listing, the piece bears the London Assay mark.

B.10. WINE CUP.
Wt. 5 oz. 12 dwt.

B.18a. TIGERWARE JUG; silver-gilt mounted.
Exeter, circa 1594, by C. Eston.
Ht. $9\frac{7}{8}$ in.
Lent by Hart House, University of Toronto.

B.27. BELL SALT.
Delete: 'silver-gilt'.

C.6. WINE TASTER.
Wt. 4 oz. 3 dwt.

C.9. WINE CUP.
Wt. 10 oz. 7 dwt.

C.10. PAIR OF TAZZAS.
Wt. 20 oz. 10 dwt.

C.15. SPOUT CUP.
Wt. 8 oz. 10 dwt.

C.21. STRAWBERRY DISH.
For '1653' *read* '1650'.

C.24. WINE CUP.
Wt. 15 oz. 5 dwt.

D.53. BEAKER.
For '1684' *read* '1679'.

E.5a. PAIR OF THREE-LIGHT SCONCES
Hamburg, circa 1690, maker's mark IT and bird.
Ht. 29 in. Wt. $24\frac{3}{4}$ in.
Bearing cypher and crown of George I.
Lent by French and Company.

E.8. CHINOISERIE PORRINGER.
For '1690' *read* '1689'.
Ht. $3\frac{1}{4}$ in. Wt. 5 oz. 11 dwt.
Royal Ontario Museum. L.949.7.4.
Lent to the Museum by Mrs. Henry Sproatt.

E.17. SNUFFERS AND STAND.
Wt. 12 oz. 2 dwt.

E.22. PORRINGER.
Delete cover.

E.25. PAIR OF CAPSTAN-SHAPED SALTS.
Ht. $2\frac{1}{2}$ in.

E.27. MONTEITH.
Wt. 68 oz. 17 dwt.

F.2. PAIR OF SCONCES.
Ht. 8 in. (wall-plates). Wt. 22 oz.

F.7. COVERED BOWL.
Read Wt. 8 oz. 8 dwt.

F.14. *For Lent by an anonymous Canadian owner read Lent by Mrs. H. D. Walston.*

F.18. *For* CASTER *read* KITCHEN PEPPER.

F.19. *Read* PAIR OF TEA CADDIES.

F.21. THE WARWICK CRUET.
Ht. 12.1 in. Wt. 79 oz. 13 dwt.
Ht. of Casters $8\frac{1}{4}$ in., $6\frac{1}{4}$ in., $4\frac{1}{4}$ in.

F.22. *Read* SET OF CANDLESTICKS, TAPERSTICK, SNUFFERS AND STAND.
Correct measurements to read:
Candlesticks, Ht. 7 in. Wt. (4 candlesticks) 46 oz. 12 dwt.
Taperstick, Ht. $5\frac{1}{4}$ in. Wt. 4 oz.
Snuffers and stand, Ht. $8\frac{1}{4}$ in. Wt. 11 oz. 11 dwt.

F.33. *For* CASTER *read* PAIR OF KITCHEN PEPPERS OR DREDGERS.

F.39. *Read* PAIR OF SALVERS.
Diam. 6 in. Wts. 13 oz. 12 dwt., 13 oz. 8 dwt.

F.40a. PAIR OF SAUCE BOATS.
1724 and 1727, by Augustin Courtauld.
L. (1724) $8\frac{1}{4}$ in. Wt. 16 oz. 12 dwt.
L. (1727) $8\frac{5}{8}$ in. Wt. 16 oz. 19 dwt.
Lent by an anonymous Canadian owner.

G.2. BRANDY WARMER.
Read Ht. $2\frac{1}{8}$ in. Wt. 3 oz. 10 dwt.

G.4. PAIR OF CANDLESTICKS.
Ht. 6 5/16 in. Wts. 12 oz. 10 dwt., 13 oz. 2 dwt.

G.7a. INKSTAND.
1729, by Anne Tanqueray.
L. $12\frac{1}{2}$ in. W. $8\frac{1}{4}$ in. Wt. 58 oz. 11 dwt.
Arms of the Duke of Beaufort.
Lent by His Grace the Duke of Beaufort.

G.8. COVERED CUP.
Ht. $12\frac{3}{4}$ in. Wt. 77 oz. 5 dwt.

G.10. COVERED CUP.
For circa 1730 *read* 1742.
Ht. $12\frac{1}{4}$ in. Wt. 95 oz.

G.11. COFFEE POT.
Ht. $5\frac{1}{2}$ in. Wt. 11 oz. 10 dwt. (gross).

G.20. *For* SET OF TAPERSTICKS *read* TAPERSTICK.

G.22. *Delete.*

G.23. PAIR OF CANDLESTICKS.
Wt. 53 oz.

G.24. PLATE.
For 1739 *read* 1745.

G.25. HASH SPOON.
For Isaac Gallard *read* Isaac Callard.

G.30. PAIR OF SAUCE BOATS.
L. 8 in. Ht. (boat) $4\frac{1}{4}$ in. (figure) $9\frac{1}{4}$ in.

G.31. SALVER.
For William Peastar *read* William Peaston.

G.36. COFFEE POT.
For circa 1755 *read* 1764. See below H.3a.

G.37. *Read* PAIR OF SAUCE BOATS.
Ht. 5 7/16 in. Wt. of each 18 oz. 17 dwt.

H.3a. COFFEE POT; fig. 67.
1764, maker's mark J.S.
Ht. 13 in. Wt. 44 oz. 10 dwt. (gross).
Lent by Miss Aileen Larkin.

H.4. SALVER.
For 1765 *read* 1774.

H.10. *Delete.*

H.20. HOT WATER URN.
Ht. $13\frac{7}{8}$ in. Wt. 39 oz. 3 dwt.

H.25. PAIR OF CANDELABRA.
For 1791 *read* 1791–2.

H.26. COVERED CUP.
Ht. $20\frac{1}{2}$ in. Wt. 152 oz.

H.40. *Read* ONE OF A PAIR OF SALVERS-ON-FOOT.

H.42. *Read* PAIR OF SOUFFLE DISHES.

H.52. *For* SET OF FOUR CANDLESTICKS *read* PAIR OF CANDLESTICKS.

H.54. *Delete.*

H.55. PAIR OF SALTS.
For 1810 *read* 1813. See below J.4a.

H.56. *Read* ONE OF A PAIR OF TAZZAS.

H.57. *Delete.*

J.1. *Read* ONE OF A PAIR OF WINE COOLERS.

J.2a. SOUP PLATES.
1811, by Paul Storr.
Diam. $10\frac{1}{2}$ in.
Lent by an anonymous Canadian owner.

J.4. SET OF SALTS AND MUSTARD.
Salts 1813 and 1815, mustard 1815, by Crespin Fuller.
Salts, Ht. $2\frac{3}{8}$ in. Wt. 1 oz. 15 dwt., and Ht. $2\frac{1}{4}$ in. Wt. 1 oz. 10 dwt.; Mustard, Ht. $3\frac{1}{2}$ in. Wt. 3 oz. 6 dwt.

J.4a. PAIR OF SALTS; fig. 76.
1813, by Paul Storr.
Ht. 4 in. Diam. 6 in. Wts. 29 oz. 12 dwt., 29 oz. 19 dwt.
Lent by an anonymous Canadian owner.

J.6. PAIR OF CHAMBERSTICKS; fig. 78.
Ht. 3 7/16 in. Wts. 13 oz. 17 dwt., 14 oz. 5 dwt.

J.8. TEA SET.
For 1819 *read* 1822.

J.13a. EAR TRUMPET.
1828.
L. $13\frac{3}{8}$ in. Wt. 5 oz. 15 dwt.
Lent by an anonymous Canadian owner.

J.14. PAIR OF SALVERS.
Delete circa.

FIGURE CAPTION CORRECTIONS

Page 42 Fig. 54. *For* CASTER *read* KITCHEN PEPPER.
Page 49 Fig. 67. *Read* COFFEE POT, 1764. H.3a.
Page 56 Fig. 76. *Read* PAIR OF SALTS, 1813 J.4a.
Page 59 Fig. 80. *Read* SET OF SALTS AND MUSTARD, 1813–15 J.4.

ADD TO LIST OF CANADIAN LENDERS:

Mr. Ralph Day
Mrs. W. D. Ross
Mrs. Schuyler Snively.
The Estate of the late Dr. Henry Sproatt.
Mr. Joseph Yolles